

Prop. 9 copout

Execs quit after
consumer group backs
nuclear bailout [p.10]

Tenant help

Superlist no. 692:
Free counseling
for renters [p.57]



WOODSHOP

Twenty years of strange and
wonderful performances at Woody
Woodman's Finger Palace [p.60]

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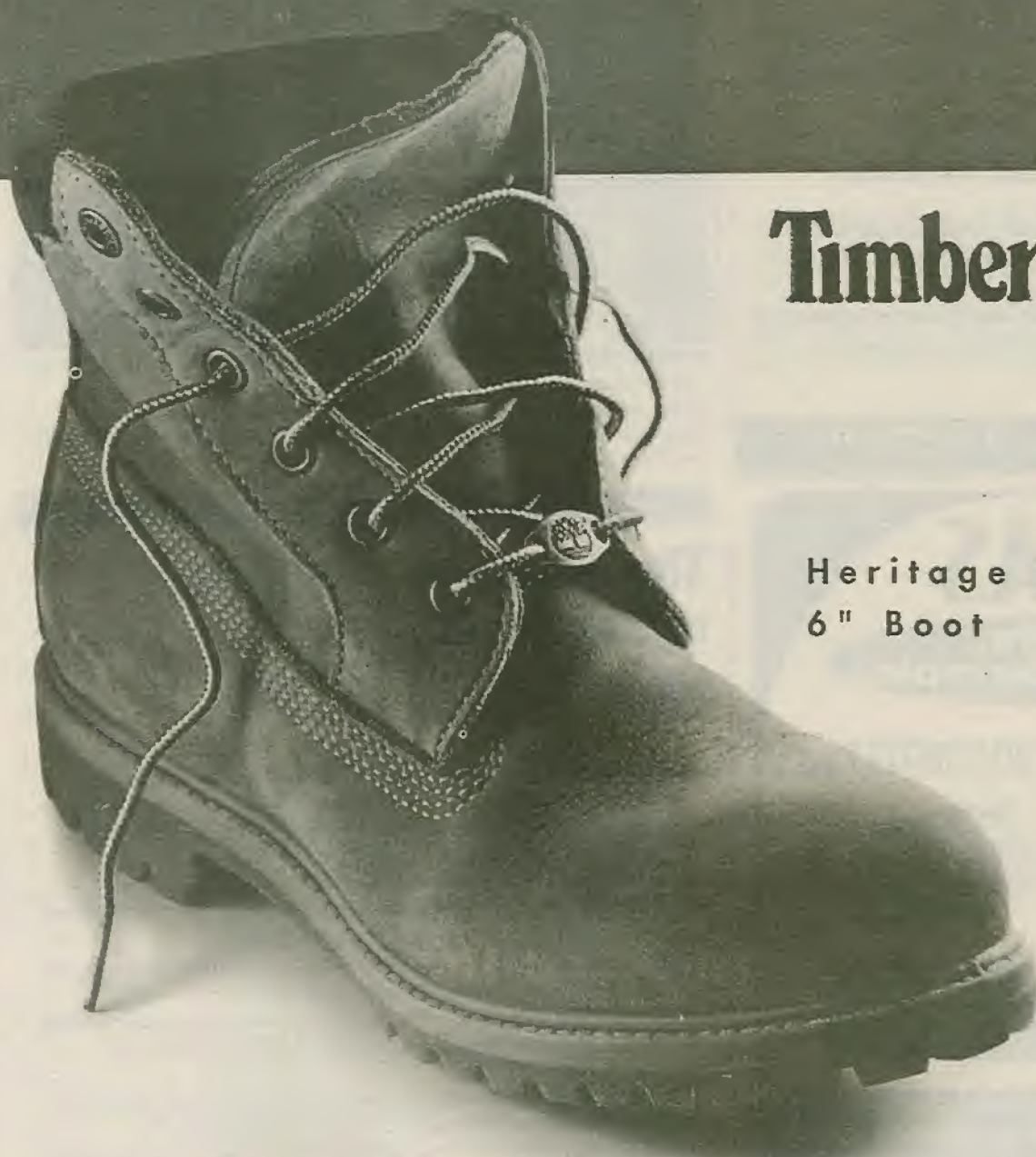
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CONTENTS

The San Francisco



Hotel lobbying: Alphonso Pines (left) and Jose Bonilla demonstrate outside the San Francisco Marriott at Fourth and Mission Streets, demanding a union contract for hotel workers. Local 2 of the Hotel and Restaurant Employees Union has filed charges of unfair labor practices against the hotel (see Follow That Story, page 11).

COVER STORY

The economic cleansing of San Francisco

14 How San Francisco is becoming the first fully gentrified city in America—and what you can do about it. A special 33rd anniversary investigative report.

- **A city transformed** San Francisco is being hit with an unnatural disaster of epic proportions. By Tim Redmond (p.14)
- **The economic cleansing of San Francisco** The people who have been the heart and soul of this city for decades are becoming an endangered species. By Daniel Zoll (p.16)
- **The threatened neighborhoods** Bernal Heights (p.19), the Mission (p.20), Hayes Valley (p.22), the Inner Sunset (p.30).
- **Fighting back** What San Francisco can do to control its own economic destiny. By Daniel Zoll and Tim Redmond (p.33)
- **Art attack** San Francisco's live-work ordinance was supposed to help artists find cheap housing. Now it's forcing them out of the city. By Angela Rowen (p.35)
- **Concrete jungle** In the nation's toughest housing market, staying off the street is tougher than ever. By A. Clay Thompson (p.37)
- **The East Bay effect** The end of effective rent control has decimated affordable housing in Berkeley. By A. Clay Thompson (p.38)
- **The chain gang** If most San Franciscans oppose chain stores, why won't the city keep them out? By Tamara Thompson (p.41)
- **The OMI factor** A new study suggests that evictions are driving up neighborhood rents. By Tim Redmond (p.43)
- **A year of raising hell** Photos from Bay Guardian events in 1998. (p.45)
- **Superlist no. 692** Free and low-cost tenants counseling in San Francisco and the East Bay. By Cassi Feldman (p.57)

Small wonder

60 The Woodtennial celebration of 20 weird ones at Woody Woodman's Finger Palace.
By Derk Richardson

THE COVER: Illustration by Eric Drooker. Spot photo of Greg Goodman.

LETTERS6

S.F. CONFIDENTIAL.....10
No free periods.

ON GUARD10

- **Consumer Federation** won't block bailout; board members quit. By Savannah Blackwell.
- **Anti-logging groups** want Sierra Club to boycott Gap. By Tamara Thompson.
- **Immigrant Pride Day.** By Myeast McCauley.
- **"The Last Front."** By Gabriel Roth.
- **Follow That Story:** Marriott union workers get raises, Oakland recycling workers sign contract.

ALERTS13

A selective guide to political events. By Cassi Feldman.

GENTRIFICATION16

The economic cleansing of San Francisco. By Daniel Zoll.

EPICENTER

ASK ISADORA46

The girl he left behind. By Isadora Alman.

TRON47

The game. By Eric Stephan.

DINE REVIEW48

Canto do Brasil. By Paul Reidinger.

CHEAP EATS50

Cafferata Piccola Cucina. By Dan Leone.

EAST BAY DINE51

Café de la Paz. By Derk Richardson.

LISTINGS52

- **Eat Here Now.**
- **Without Reservations.** By Paul Reidinger.

SUPERLIST57

No. 692: Free and low-cost tenants counseling in San Francisco and the East Bay. By Cassi Feldman.

PASSPORT59

Hungary. By April Thompson.

A&E

PERFORMANCE60

Woody Woodman's Finger Palace. By Derk Richardson.

ARTBEAT60

Tangled tentacles. Edited by Susan Gerhard.

CITY GOD64

City devil. By Alvin Lu.

FILM65

- **Lady from Shanghai.** By Chuck Stephens.
- **Love Is the Devil.** By Jenni Olson.

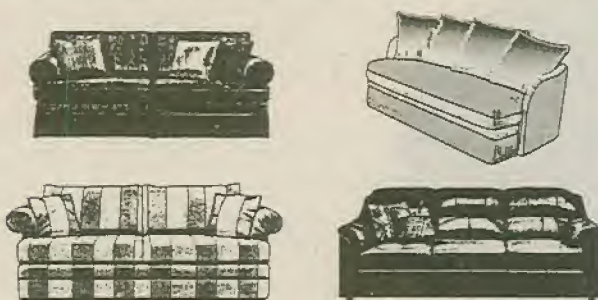
THEATER68

Below the Belt. By Brad Rosenstein.

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Oct. 7-13, 1998

SINCE 1966. AN INDEPENDENT, LOCALLY OWNED AND EDITED NEWSWEEKLY.

DANCE71	Ballet Prejlocaj. By Rita Felciano.
MUSIC73	■ Future Primitive Sound Session. By Eric K. Arnold.
	■ Cat Power. By Johnny Ray Huston.
OUT LOUD79	Past, present, future. By Johnny Ray Huston.
GOT IT BAD79	Tips for Beastie ball. By Jeff Chang.
GROOVES80	■ Oranj Symphonette. By Derk Richardson.
	■ Allison Moorer; Tammy Wynette ... Remembered. By J.H. Tompkins.
	■ Jay Z. By Oliver Wang.
	■ 2nd Time Around: Bobby Bland. By J.H. Tompkins.
	■ Microgrooves: Queens of the Stone Age, the Need, Canibus.
ISOSCELES82	Less is more. By John Paczkowski.
JOYE!82	Mission music. By Chuy Varela.

CALENDAR

8 DAYS A WEEK84
MUSIC87
CLUB GUIDE.....89
TWO LIVE.....91
DEMO TAPE O' THE WEEK.....93
STAGE108
EVENTS111
HAIKU CORNER.....112
ART113
FILM115
TIGER ON BEAT.....118
REP CLOCK.....126
MOVIE CLOCK.....127

DEPARTMENTS

THIS MODERN WORLD	6
By Tom Tomorrow.	
CAFE DADA	11
ASTROBAY	134
By Charon Dunn-Roff.	
O'NEILL	135
By Dan O'Neill.	

ADVERTISING

TRAVEL58
THEATER BAY AREA108
MOVIE PROMOTIONS115
TRANSPORT128
CLASSIFIEDS129
NEED A LAWYER133
REAL ESTATE137
PERSONALS139
UNDERGROUND143

In This Issue

ON APRIL 26, 1998, the *San Francisco Examiner* ran a front-page story by reporters Julia Chao, Annie Nakao, and Carol Ness that was dubbed "The New City." The subhead announced that "San Francisco is being recast — demographically, economically, culturally."

I read it with interest, every word. I thought it might be a story that was long overdue: a detailed report on how San Francisco is rapidly becoming a city where only the rich can afford to live, the first fully gentrified metropolis in the nation.

But save for a couple of passing quotes from Brian Murphy at San Francisco State, who warned of the growing gap between the "haves and the have-nots," the story glossed over the fundamental economic and political changes taking place in this town. Instead it focused on the ethnic changes in neighborhoods — the fact that Asians are moving to the city in growing numbers, while Latino immigration is increasing more slowly. A later story in the same series focused on Asians moving into Visitacion Valley.

The stories were well written, well reported, and packed full of interesting interviews. They present a basically upbeat message, of growing diversity in the city, of new immigrants (mostly) getting along with long-time residents.

Perhaps not coincidentally, the stories were supported by a grant from the Pew Center for Civic Journalism, a foundation set up to support journalism that creates "community dialogue." When we learned back in March from a Pew newsletter (see "The Moocher of the Dailies," 3/11/98) that Pew was funding an *Examiner* series on the changing demographics of the city, we asked both Pew and the *Ex* to tell us how much the grant was for and what restrictions it contained. They refused. The published stories had no mention of the Pew grant.

And (like so many other feel-good Pew-backed articles we've seen) the *Ex* stories missed the other side of the story:

At the rate things are going now, no immigrants of any ethnicity will be able to move to San Francisco in the next few years — unless they have a lot of money. And a whole lot of people of all ethnicities who are living here now are going to be forced to move out.

That's the theme of our 33rd anniversary issue — "The Economic Cleansing of San Francisco." The picture we present in this issue is frightening, alarming, cause for immediate action. I suspect it wouldn't qualify for a Pew grant.

Tim Redmond
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P.S. Thanks to freelance writer Julian Brooks, a friend of project editor Daniel Zoll's, for coining the term "economic cleansing."

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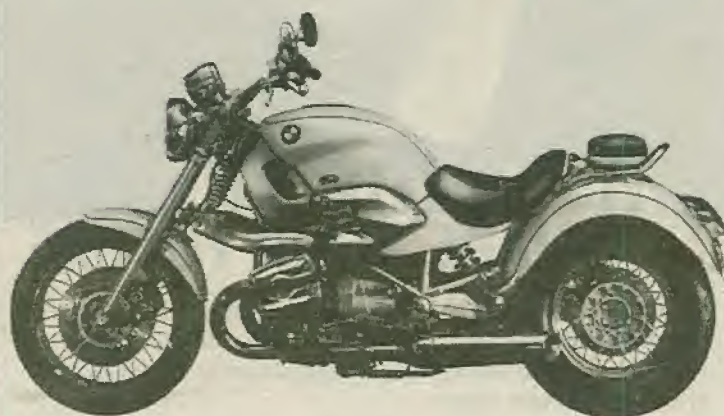
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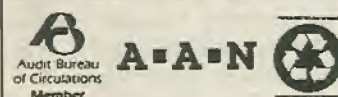
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THE FAST-TRACKING of the Thomas Edison Elementary School privatization continues.

Two months ago, San Francisco schools superintendent Bill Rojas signed a contract with the Edison Project handing over control of the school—which allows the company to turn public-school funds into profits, hire district employees, and eventually, privatize more schools (see “Privatization Juggernaut,” 9/16/98).

Rojas signed the contract without consulting the school board or the public. Now it appears that most board members would rather not discuss the agreement—at least until after the election.

At the Sept. 22 board meeting, members Dan Kelly and Jill Wynns, who voted to oppose the privatization in June, moved for a committee meeting of the full board to discuss amending the agreement. The proposed amendments would prohibit commercial advertising in the school, require the company to pay its share of the district’s administrative costs, and require that any additional charter schools be approved by the board.

None of the board members opposed the idea of such a meeting in principle. But hey, they’re busy people.

Wynns suggested the meeting be held Oct. 6. Board members said they would check their schedules. According to Wynns, assistant to the board Esther V. Casco couldn’t find a time when enough members were all free until after the election. Board president Carlota del Portillo, for instance, couldn’t make a hearing on Edison until Oct. 20. (Casco confirmed that she hadn’t been able to schedule a meeting.)

“There are some board members who are telling people in their campaigning that the Edison thing is not a big issue,” Wynns told us. “But it is to the public. And some [members] don’t want to take positions on it before the election.”

Brown bagging

Since election season began, it’s been clear that the Rev. Amos Brown would have some hard campaigning to do if he wanted to get reelected. From the sound of events at the Carolene and Milton Marks Democratic Club’s Oct. 3 meeting, he’s working the club circuit with all his might.

On Sept. 12 some 25 club members gathered to vote on the club’s endorsements. They’d been notified of the vote at least two weeks earlier, as required by the club’s bylaws. Supervisor Tom Ammiano and club member Fredrick Hobson led the pack; club member Denise D’Anne and Supervisor Mark Leno also made the cut. Brown was way behind.

According to Brown, that’s because the club had been misinformed about his record on homelessness. So he dropped by the club’s Oct. 3 meeting with City Assessor Doris Ward, a club member, and both made speeches.

Shortly after Brown’s speech, club president Maurice Dopp made a motion to endorse Brown. Hobson called for a point of order: he argued that the club could not legitimately vote on an endorsement without prior notification. Only seven club members were present.

So Dopp moved to suspend the notification rule, although there are no provisions in the bylaws allowing rules to be suspended.

The upshot: seven people voted. Brown got the endorsement 6–1.

D’Anne, who was among those club members not at the Oct. 3 meeting, learned of Brown’s endorsement when S.F. Confidential called.

“It doesn’t seem very democratic to me,” he told us. “I’m very ashamed of this club trying to sneak in an endorsement.”

Neither Brown nor Ward would comment on the propriety of the vote.

Before the first membership vote, Dopp told us, “there had been something in the press where he was supposedly beating up on the homeless. Since that time, we had had meetings with him in which he had said that he had been misrepresented, so we thought that, even though it’s slightly irregular, we should go ahead and vote on his endorsement again.”

“Many of our members were working on a voter registration drive, and a number of others were working on the Prop. G campaign, so only a small number of members were present, but because of time constraints we went ahead and did it anyway,” he said.

Quote of the week

Republican senate candidate Matt Fong has clarified his position on gun control. His opponent, Sen. Barbara Boxer, has introduced legislation that would ban junk guns and require trigger locks. According to a Sept. 29 article in the *Chronicle*, Fong is worried those restrictions would keep guns out of the hands of poor people.

“A lot of poor families can’t afford a \$400 weapon, but they can afford a \$75 weapon,” Fong told the *Chronicle*. “We can’t let them be priced out of the market.”

Arming the poor—it doesn’t sound like a Republican strategy.... ■

Edited by Gabriel Roth. Contributors: Angela Rowen, Fiona Williams.

ON GUAR

ENERGY

Consumers co-opted

Consumer Federation won't block bailout; board members quit

SIX MEMBERS of the board of the Consumer Federation of California have resigned in protest of the organization’s decision to endorse the industry-backed campaign to defeat Proposition 9.

At its Sept. 12 policy board meeting, the federation voted to oppose the initiative, which would overturn the bailout of energy companies’ bad investments in nuclear power. Three representatives of the No on 9 campaign—which has received almost all its funding from energy utilities—spoke at the meeting; none of Prop. 9’s backers did. In response to the group’s decision, vice presidents Jerry Rubin and Gail Hillebrand and board members Helen Nelson, Ruth Harmer Carew, Ruby Trow, and William Fasse resigned from the organization’s board.

“It was very well orchestrated,” Rubin told the *Bay Guardian*. “I wasn’t even sure how I would personally vote on Prop. 9—but when we got there, we got snowed.”

Hillebrand is president of Consumers Union, which was an organizational member of CFC, and a former CFC vice president. Hillebrand and Nelson both served on a committee charged with dealing with deregulation issues. Both urged the committee to take a neutral position on the measure. But that didn’t happen.

“I suggested that a good thing to do at the moment would be to wait and take a vote until everybody had an opportunity to inform himself,” Carew told us. The departures strip the 36-member board of 6 of its members.

“It’s been a mass exodus,” Carew told the *Bay Guardian*.

The federation is an alliance of

consumer groups and labor unions. Harry Snyder of the Consumers Union told the *Bay Guardian* the federation’s “no” position on Prop. 9 reflected the overwhelming influence of the federation’s labor members.

“We decided there’s no purpose in belonging to an organization that no longer represents consumer interests,” Snyder told the *Bay Guardian*. “The labor-dominated Consumer Federation is taking the industry line.”

Proposition 9 would bar the utilities from charging customers for some

\$16 billion in lost investments. It would offer consumers a rate reduction of at least 20 percent (see “Blocking the Bailout,” 2/18/98).

Snyder also suggested that a \$10,500 donation from Pacific Gas and Electric Co. may have influenced federation executive director Howard Owens. According to records filed with the California Public Utilities Commission, PG&E gave the money to the Congress of California Seniors, of which Owens is a past president and current board member, in 1997.

ALERT

‘The Last Front’

AS THE BATTLE over Thomas Edison Elementary erupts into a full-fledged war around the school board race, the two sides are setting up encampments in San Francisco. Friday and Saturday is the “weekend retreat” of the Friends of Milton and Rose D. Friedman Foundation. Titled “Parental Choice and Corporate America,” the event promises to be a veritable primer on how to privatize your very own public school.

Along with minor political figures—none, conspicuously, from San Francisco itself—speakers include Forbes Inc. CEO and flat-tax acolyte Steve Forbes, the *Wall Street Journal*’s John Fund, Reagan-era secretary of state George P. Shultz, and Wal-Mart director John Walton.

The purpose of the retreat, according to the foundation’s Web site, is “to provide the business community with the necessary and practical tools to ensure future victories for parental choice.” Even more frightening: organizers plan to discuss “plans for a national and statewide communications campaign to promote parental choice.” The conference includes seminars on “Working the Halls of Power” and “Selling School Choice.”

Fortunately, across town at S.F. State “The Last Front,” a conference on “corporatization and the end of private education,” is taking place Saturday and Sunday. Scheduled events include a privatization tour, a “live simulation” of a privatized public university, and a discussion on the global context of corporatization. Among the speakers are Kevin Danaher, editor of *Corporations Are Going to Get Your Mommy*; Margaret Brodtkin of Coleman Advocates for Children and Youth; New College teacher and *Bay Guardian* contributor Christian Parenti; and antiprivatization school board member Jill Wynns.

With those two conferences in one town on the same weekend, you might be expecting a rumble. And you might be right. The education activists organizing “The Last Front” will lead an antiprivatization demonstration outside the Friedman Foundation conference Friday night.

Gabriel Roth
gabriel@sfbg.com

Demonstration Fri/9, 5–7 p.m., San Francisco Marriott, 55 Fourth St., S.F. privatization tour Fri/9, 4–6 p.m., Malcolm X Plaza, SFSU, S.F. “The Last Front” Sat/10, 9 a.m.–6 p.m.; Sun/11, 10 a.m.–4:30 p.m., Jack Adams Hall, SFSU, S.F.



News, Notes & Comment

Owens, who penned an anti-Prop. 9 opinion piece in the *Chronicle* Oct. 1, called the recent resignations "regrettable."

"Their point of view was represented there. They spoke for themselves," Owens told the *Bay Guardian*. "They decided not to go along with the overwhelming majority of the board and take off on their own."

Owens had invited Nettie Hoge, executive director of the Utility Reform Network, which is backing Prop. 9, to speak at the meeting. Hoge told us she was unable to come.

He could not be reached for comment on the donation from PG&E.

Members who resigned asked why Owens did not try to find another speaker to support the proposition.

"I figured talking to one of them was enough," Owens told the *Bay Guardian*.

Savannah Blackwell

Savannah.Blackwell@sfbg.com

ness and the environment" but brushed aside their concerns, according to those who attended.

"The Fisher family, founders of the Gap, are going to gas us and take our trees. They are going to poison our children, send the coho salmon to extinction, and take the last big redwoods on the coast—just for a bit more profit to add to their \$11 billion fortune from Gap stores," Redwood Coast Watershed Alliance president Mary Pjerrou told the *Bay Guardian*.

Fisher was not available for comment early this week.

MRC president Sandy Dean said the company is dedicated to a "high standard of environmental stewardship" and hopes to "be a model for what can be achieved" managing forestland over the long term.

Dean said MRC will harvest significantly fewer trees than it grows and that its goal is to "restore the conifer forest" to pre-logging levels.

He added the company is "seeking out independent third parties to access our practices."

Garlon, a brand name for the chemical triclopyr, is used to kill brush and competing trees to enable redwoods to grow faster. Activists fear its presence in runoff this winter will contaminate local water and poison animals and fish. Environmentalists say wildlife and fish habitat there has already been sorely depleted by logging, and many are worried that once the land is stripped of trees, it will be turned into suburbia.

"Fisher said once again that he will not rule out converting these lands to subdivisions," Pjerrou said. "We think that subdivisions along the Highway 101 corridor through Ukiah are not far away."

"That is not why we're here," Dean told the *Bay Guardian*. "We're here because we want to manage this as productive forestland."

During the meeting the coalition gave Fisher and Dean a letter spelling out their concerns and calling for a halt to several specific logging plans, all clear-cutting, all winter operations, all old-growth logging, and all herbicide use. The RCWA also presented Fisher with a petition bearing more than 1,000 signatures, asking that MRC's depleted forests be placed into a conservation land trust and that "loggers, fisherfolk, and other displaced workers" be hired to restore the forests and fisheries.

Fisher's response: "Who is going to pay for it?"

The answer, Pjerrou said, is clear: "We are going to pay for his profits by losing all of these natural riches."

The Gap boycott resolution, drafted by the Sierra Club's Redwood chapter, was adopted by the club's California/Nevada Regional Conservation Committee and is now on its way to the

National Committee for a vote. But it's not clear whether the national board, which has not always been in sync with local activists, will back it. Just last month the Sierra Club signed off on the Headwaters deal, outraging many local environmentalists.

If the club threw its might behind a boycott, activists say, the Fisher family could feel the effects.

"The kind of people who shop at the Gap tend to be of similar values as those who are in the Sierra Club," Judith Vidaver, chair of the Redwood chapter, said. She added that that could help or hurt the resolution's chances with the board. "If it does get through the national," she said, "it has a good chance of making an impact on forestry practices."

Tamara Thompson

Tamara.Thompson@sfbg.com

The letter to MRC and photographs of the Fisher family's most recent clear-cut are at sfbg.com.

ENVIRONMENT

Did John Muir wear khakis?

Anti-logging groups want Sierra Club to boycott Gap

WEST COAST Sierra Club members are pushing the club to back a nationwide boycott of Gap stores if Gap founder the Fisher family does not halt logging operations in Mendocino County.

John Fisher, son of Gap chair and CEO Don Fisher, runs the family investment group Sansome Forest Partners; Sansome, in turn, owns Mendocino Redwood Company. Last summer MRC bought 230,000 acres of depleted Louisiana Pacific timberland—nearly a quarter of Mendocino County. The company also took over L.P.'s much contested logging plans—which include clear-cutting, logging old-growth trees, and spraying the toxic chemical Garlon to eliminate underbrush.

North Coast environmentalists, among them representatives from the Sierra Club, Redwood Coast Watershed Alliance (RCWA), and the Kaisen Gulch direct action group, met with Fisher and MRC president Sandy Dean Sept. 23 hoping to convince them to stop cutting and spraying while an RCWA lawsuit against MRC is pending. They came away disappointed. At the meeting Fisher acknowledged the need to "balance busi-

ALERT

Immigrant Pride Day

SUNDAY, Oct. 10, San Francisco's immigrant communities gather in the Mission to celebrate a threefold event: Immigrant Pride Day, Dia de la Raza, and Indigenous People's Day. This year's event brings attention to two significant concerns of immigrant communities: citizenship and health care.

Organizers are demanding amnesty and immediate citizenship for all immigrants. "[Undocumented] immigrants have no rights, political representation, or access to many of the services provided to people who pay taxes. The first step to bringing them out of this virtual apartheid is to grant immediate citizenship for all undocumented immigrants so they can work here legally and become a part of the political system," founder Carlos Petroni told us. "If not, then we are excluding a significant part of the population, marginalizing them and pushing them down to a great level of poverty."

Immigrant Pride Day was established by the Board of Supervisors in 1995. This year's event includes a massive immunization campaign. More than 50 percent of immigrant children are not immunized, according to Petroni. More than 60 health organizations are planning to provide free immunizations and other basic medical services.

Ligia Afu-Li is the immunization program coordinator of the Mission Neighborhood Health Center, which will inoculate children for free during Immigration Pride Day. "Many children who immigrate to the U.S. do not have hepatitis vaccination," she told us. "A child can be born healthy, but if the child develops hepatitis the consequences can be fatal."

A projected 50,000 people will attend this year's event—almost twice as many as last year. Among the scheduled speakers are Mayor Willie Brown, Supervisor Leland Yee, and Dr. Concha Saucedo. Along with health services, there will be cultural performances and plenty of ethnic food.

Supervisor Tom Ammiano told the *Bay Guardian*, "It is very important that we as a city and a country celebrate newcomer rights, because there has been a jihad against immigrants coming out of Congress—along with Propositions 187 and 227. The stripping of human rights from a class of people who have contributed so much is frightening."

Myeal McCauley

Immigrant Pride Day, Dia de la Raza, Indigenous People's Day, Sun/11, 10 a.m.–6 p.m., 24th Street from Mission Street to Bryant Street, S.F. (415) 452-9992.

FOLLOW THAT STORY

Marriott union workers get raises

Management at the downtown Marriott hotel gave its union-represented workers substantial wage increases and cut the cost of their health benefits last week. The raise brings union workers into line with the hotel's nonunion employees; the hotel had given its nonunion workers a 4 percent salary hike and cut the cost of benefits in January 1997, and gave them another salary hike in January 1998 (see "Broken Promise," 9/23/98).

Last year Hotel and Restaurant Employees Local 2, which represents almost 1,000 Marriott employees at the hotel, charged that the company was discriminating against union-represented workers—and using that difference in treatment to push employees to decertify the union. The National Labor Relations Board is expected to release a substantial complaint against the hotel in coming weeks.

The union says the hotel suddenly gave out the raises in an effort to fend off those charges. "Marriott's sudden change of heart in making these back payments and implementing benefit improvements is only in response to the impending prosecution by the NLRB and to pressure by its workers," Local 2 president Mike Casey told us.

Marriott director of human resources Donna Shepherd could not be reached for comment. "Our general manager genuinely cares about the associates and was troubled we couldn't give them these increases [earlier]," she told the *San Francisco Chronicle* last week.

David Bacon

Oakland recycling workers sign contract

Strikers at Oakland's California Waste Solutions recycling operation went back to work last week, after signing their first union contract with company owner David Duong. Workers had been on strike for five weeks, demanding wage increases and better protection against the health and safety dangers involved in sorting through discarded trash (see "Trash Clash," 9/9/98). The agreement, which Local 6 business agent Roberto Flotte termed "a big victory," gives all CWS workers raises of at least \$1 an hour.

During the strike CWS workers discovered that the company hadn't complied with the wage and benefit provisions in its city contract since 1992. Duong, meanwhile, tried to operate using strikebreakers. On Sept. 29 the Oakland City Council told him he was in danger of losing his city contract entirely. Council member Ignacio De La Fuente then brokered a settlement.

"This strike was just the latest in a wave of job actions by immigrant workers in the East Bay," Local 6 organizer Alfredo Flotte told the *Bay Guardian*. "People are tired of sweatshop conditions, whether it's sorting garbage or working in factories."

D.B.

Knock on Wood!

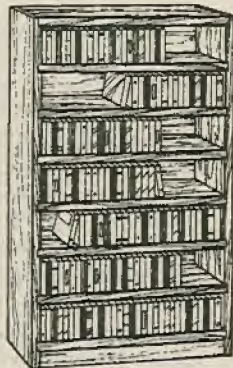
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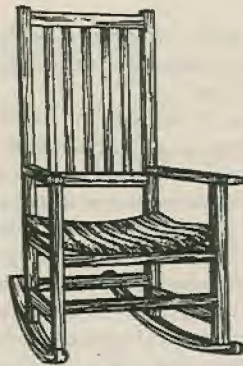
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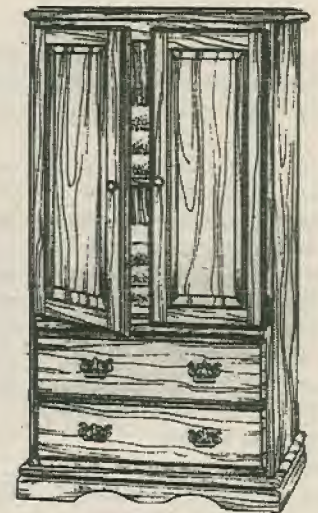
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rack holds 391 CDs.
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\$69⁵⁰
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Roomy pine 36"x18"x33"
5-drawer chest NQZ119111
6-drawer chest, \$159.50;
7-drawer chest, \$179.50.

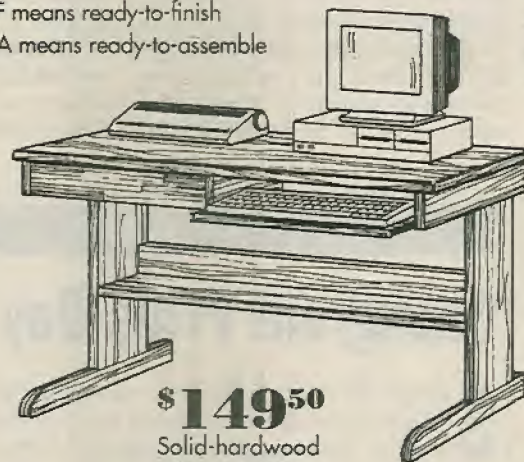


\$159⁵⁰
Honey-finish 29"x17"
x55" pine armoire
with metal drawer glides.
CZF134420 RTA**

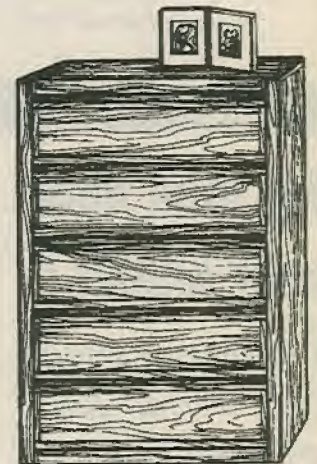


\$119⁵⁰
5-piece set!
Farmhouse solid-hardwood
white-and-natural 48"x30"x29"
table, \$49.50;
set of four matching
chairs, \$99.50.
RTA** RLW124169

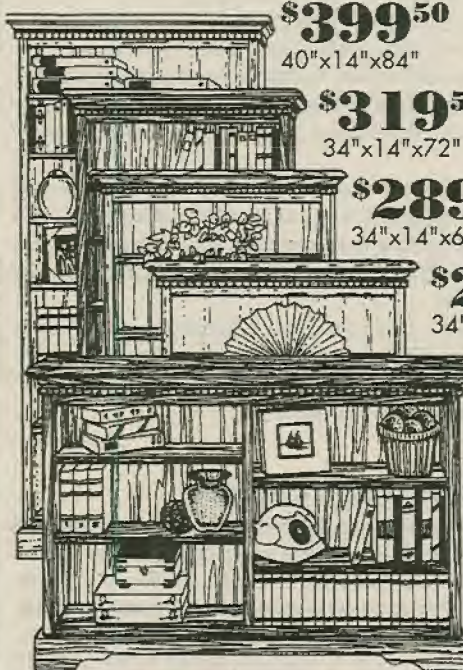
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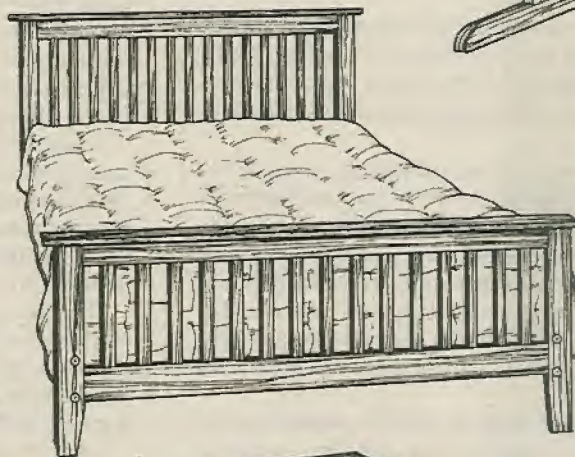
\$319⁵⁰
34"x14"x72"

\$289⁵⁰
34"x14"x60"

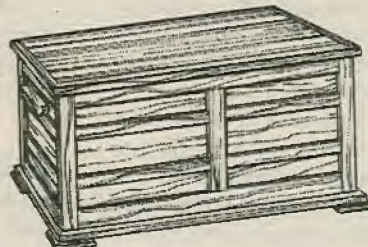
\$259⁵⁰
34"x14"x48"

\$339⁵⁰
52"x14"x36"

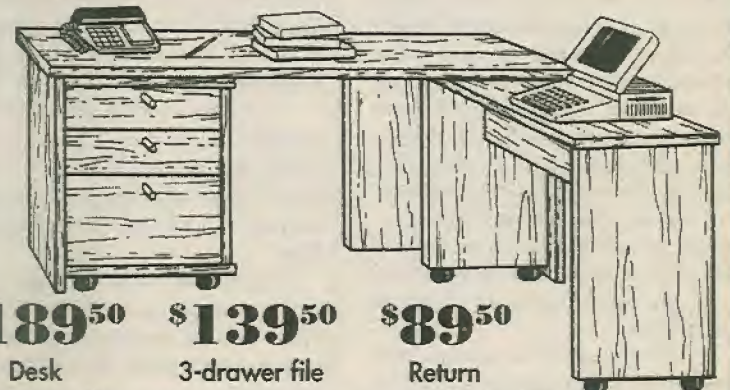
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Save Ward Valley!

Wednesday, Oct. 7, the Colorado River Native Nations Alliance and the Ward Valley Coalition sponsor a protest march to save Ward Valley, sacred Indian land, endangered species, and the Colorado River from a planned nuclear waste dump. *Noon, U.S. Environmental Protection Agency, 75 Hawthorne, S.F. To volunteer, call Greenaction (415) 566-3475, BAN Waste (415) 752-8678, or the Fort Mojave Indian Tribe/Colorado River Native Nations Alliance (760) 629-4591.*

'Critical Video'

Thursday, Oct. 8, The Bay Area Video Activist Network sponsors "Critical Video," an evening of videos about the rapid growth of the prison-industrial complex and how people are resisting. The feature presentation will be *Lockdown USA*, a production of Deep Dish Television. *8:30 p.m., Artists' Television Access, 992 Valencia, S.F. \$5 requested donation but no one turned away. (415) 824-3890.*

School board candidates forum

Thursday, Oct. 8, Parent Advocates for Youth sponsor a Board of Education forum to find out where candidates stand on issues like fiscal oversight, school safety, and privatization. All 13 candidates have been invited to participate. *7 p.m., California State Building, 505 Van Ness, S.F. (415) 641-4362.*

Clinton exposed

Friday, Oct. 9, Compañeros del Barrio and Socialist Action present "10 Real Reasons to Oppose the Clinton Presidency." *7:30 p.m., 3425 Cesar Chavez, S.F. \$3 donation; \$1.50 for students, unemployed people, and retirees. (415) 821-0458.*

'The Last Front'

Friday, Oct. 9-Sunday, Oct. 11, students, educators, and activists gather at S.F. State to learn about and organize against the privatization of public institutions, including the police, welfare, housing, government, public education, and prisons. The program begins on Friday with "tours of the privatizing campus" and continues all weekend with panels, workshops, and exhibits. *San Francisco State University, 1600 Holloway, S.F. To register, call (415) 826-2850, e-mail lastfront@mailexcite.com, or visit userwww.sfsu.edu/~wolfsonj/welcome.htm*

Protest privatization

Friday, Oct. 9, in conjunction with "The Last Front" conference, a protest of the corporatization of public education is being held outside the Marriott, where Steve Forbes, Pete Wilson, and Milton Friedman will be among legislators and business executives meeting to discuss corporate America's agenda. *5:30 p.m.,*

Marriott Hotel, 55 Fourth St., S.F. (415) 826-2450.

Fundraiser for Prop. G

Saturday, Oct. 10, the Queer Tenants Union, in conjunction with Housing for All, hosts a benefit for Proposition G, featuring Karlin Lotney, a.k.a. Fairy Butch, Joan Jett-

Blakk, Joel Tan, author of *Queer Papi Porn*, and Reginald Lamar, singer and performance artist. *7:30 p.m., Metropolitan Community Church, 150 Eureka, S.F. (415) 552-6031.*

Bad Business

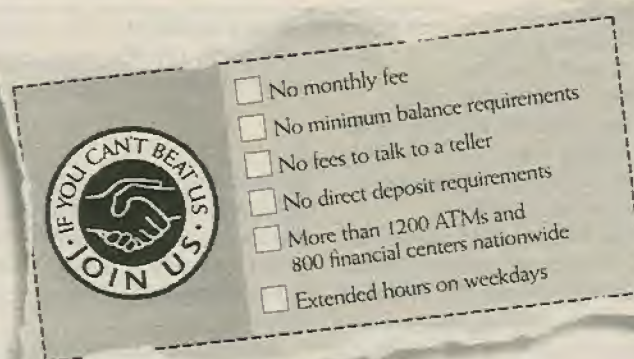
Saturday, Oct. 10, Economic Justice Now!, POCLAD, and the Unitarian

Universalists for a Just Economic Community host a conversation with Richard Grossman, codirector of the Program on Corporations, on "Reckoning with the Corporate Insurgency Against Democracy." *7 p.m., Unitarian Universalist Center, 1187 Franklin, S.F. \$8-12 sliding scale, no one turned away. (510) 601-5512. ■*

Mail Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail cassi@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 552, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.

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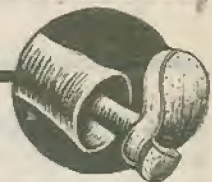
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A city transformed

By Tim Redmond

LET'S SAY THE NEXT major earthquake that hits San Francisco is of roughly the same magnitude as the Loma Prieta quake of 1989, or maybe just a little bit stronger. Let's say it wipes out roughly 1,000 houses and apartment buildings and leaves some 5,000 people homeless. Let's say the falling buildings and flying debris and the overload on medical facilities lead to 120 deaths.

Let's say the damages leave 50 local neighborhood-serving businesses—hardware stores, pharmacies, bookstores, cafés—on the brink of bankruptcy.

And let's say a few unscrupulous profiteers take advantage of the shortages of critical supplies and charge desperate residents triple the normal rate for food, blankets, and drinking water. Let's say a few speculators work the hardest-hit areas with wads of cash, trying to buy up distressed property cheap. Let's say some greedy out-of-town charlatans arrive by helicopter with prefabricated structures and cartons of goods, and set up shop in the neighborhoods, selling hammers, medicine, and coffee before the local businesses can get their doors back open.

It's not hard to imagine the official response. The president and the governor would declare San Francisco a disaster area. Emergency loans and relief funds would roll in. The mayor would launch a crash program to rebuild damaged homes and find places for displaced families to live.

The profiteers, speculators, and charlatans would be exposed in the press and roundly, loudly denounced by every political and community leader in the city. The ones who didn't wind up in jail would be forced to leave town in disgrace.

So listen:

In the past three years San Francisco has lost more than 1,000 low-cost housing units to demolition and hotel conversions, some 2,000 public housing units to demolition, and roughly 1,600 rental apartments to back-door condominium conversions. In all, city figures show, more than 8,000 residents have lost their homes to evictions, and many have been unable to find another place to live. Those who haven't left the city entirely are now among the roughly 10,000 homeless who try to survive on the streets.

Last year 103 homeless people died on those streets, mostly from a lack of adequate food, clothing, shelter, and medical care.

Since 1995, dozens of local businesses have closed up shop, driven to

bankruptcy by big, out-of-town chains.

As we report in this 33rd anniversary issue, San Francisco is being hit with an unnatural disaster of epic proportions, a socioeconomic transformation that threatens to destroy the heart and soul of one of the world's great cities.

And the official response is a deafening silence.

In fact, the landlords and real estate speculators who are making a fortune on this disaster are considered respected members of the business community, with more influence than ever at city hall.

San Francisco has always been a city of the dispossessed, a magnet for refugees from all over the world who want a chance to reinvent themselves in a climate of tolerance and creative energy. It's been a city of artists, poets, writers, musicians, of dreamers and thinkers and oddballs who can't quite fit in anywhere else. That's the essential charm of the place, the reason it's a legend around the globe.

It's also the essential reason that Bruce B. Bruggman and Jean Dibble—two refugees from the Midwest with the crazy idea of starting a weekly newspaper that didn't fit into any established journalistic mold—came here in 1964 and began planning the first issue of the *Bay Guardian*.

San Francisco was (and is) a black hole of periodical publishing: more than 100 local magazines and newspapers have started, and folded, since the first issue of the *Bay Guardian* came out in October 1966. Bruce and Jean didn't have much in the way of a business plan, but they had a vision: the *Bay Guardian* would be a crusading, out-front-liberal paper with serious investigative reporting—a progressive alternative to the two moribund monopoly daily newspapers.

There was no such thing as an

"alternative newspaper" in 1966, no model to follow. There wasn't much money in the business, either—the paper was horribly undercapitalized and struggled for years and years, staffed by young writers and artists who shared the vision, publishing a new issue as soon as the bills for the last one were paid off.

I'm not sure they could have pulled it off in San Francisco today.

In 1966 you could rent an entire flat in the Haight for \$25 a month. An artist or writer or poet or musician or political activist could work a straight job for 10 hours a week at minimum wage and still have plenty of cash for the necessities—and plenty of time to pursue his or her dreams.

When I moved to San Francisco in 1980, the price of everything was a whole lot higher. But this was still a city where a 22-year-old kid could find a place to live, get a part-time job to cover

quarters for a new global economy.

That required some radical changes in the way the region operated. Land-use decisions could no longer be left to communities; a master plan was put in place to turn downtown San Francisco into Manhattan West, with bedroom communities on the outskirts of town linked by a fixed-rail system (BART).

The plans got under way in the late 1950s, with redevelopment driving low-income people, mostly African Americans and senior citizens, out of town and high-rise office buildings coming in. By the time the *Bay Guardian* was hitting its stride, Manhattanization was well under way—and the fledgling newspaper was leading the opposition. There were, the paper reported, two essential problems with the strategy: It would cost the city more in services than it would provide in taxes, creating a structural budget crisis that would devastate essential services such as Muni, parks, and health care. And it would, eventually, drive up the cost of housing and commercial space to the point where only the wealthy, big business, and chain stores would be able to afford to stay in San Francisco.

"The 'ripple out' [effect] also shows up as large increases in rents and market prices in homes," Gregg Sletland wrote in *The Ultimate Highrise*, a book written by the *Bay Guardian* staff in 1971. Eventually, the contributors argued, that trend would destroy one of the world's great cities.

When I started working full time for the *Bay Guardian*, in 1983, we were in the middle of an all-out battle over a ballot initiative to limit further high-rises. One of the things that amazed me, as I covered the story week after week, was how effortlessly the developers had managed to line up all of the city's so-called liberal, environmentalist political leadership. Even the late Rep. Phil Burton, legendary leader of a legendary liberal political machine, wouldn't come out in favor of the anti-high-rise initiative. Neither would Willie Brown, the dynamic Burton protégé who had just become Speaker of the Assembly.

In fact, Brown's private law firm was representing a lot of the biggest developers in town.

At first, the way the high-rise promoters told it, downtown devel-

opment was supposed to make San Francisco rich. A 1971 *Bay Guardian* cost-benefit study showed that the opposite was true—high-rises bankrupted the Treasury. Then, development was supposed to create jobs. Two *Bay Guardian* studies, done by MIT economics professor David Birch in 1985 and 1986, showed that small, locally owned, independent businesses had actually created all the net new jobs in town and that high-rises had destroyed more jobs than they had created.

In 1986 San Francisco activists (with strong *Bay Guardian* support) passed a ballot initiative containing one of the nation's strictest growth-control laws. When the collapse of the commercial real estate market devastated overbuilt cities such as Houston and Miami and Los Angeles in the late 1980s, San Francisco escaped the damage—and the environmentalists got none of the credit.

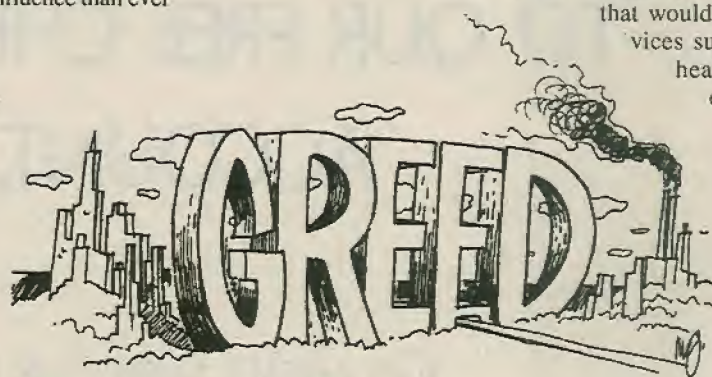
The power brokers at city hall didn't want to hear the growing sounds of a city under immense economic pressure.

By the mid-1990s, with the nation's economy booming again, San Francisco was becoming a bedroom community for Silicon Valley. These days more cars head south than north across the southern city border. The influx of cash, and the subsequent explosion in real estate prices, boggles the mind: a house that cost \$180,000 in Bernal Heights in 1994 costs \$350,000 today.

Meanwhile, San Francisco was facing another threat, from the same people who brought us Manhattanization—the privatization of public resources. Privatization was part of a global strategy developed by multinational corporations in the 1970s to prevent left-leaning governments in developing nations from taking control of their own economic destinies. In San Francisco—a major crossroads of "The Plundered Province," as writer Bernard DeVoto once called the American West—privatization has suddenly become rampant.

The first major sign was when private corporations seized control of the Presidio, creating the first privatized national park in American history (see "Presidio Power Grab," 1/12/94). Among the leaders in the privatization scheme: Rep. Nancy Pelosi (heir to the Burton congressional throne) and Mayor Willie Brown. Among the supporters: environmentalist groups such as the Sierra Club.

Continued on page 19



"A San Francisco Landmark Since 1872."

A San Francisco tradition: This cartoon, by Mick Stevens, ran in the 1971 *Bay Guardian* book *The Ultimate Highrise*.

the rent, and spend most of his waking hours fighting Pacific Gas and Electric Co.'s Diablo Canyon nuclear power plant and writing freelance articles for the local alternative newspaper.

Everyone I knew did a little paid work to subsidize a lot of politics, art, or music. San Francisco was buzzing with creative energy.

But I could see the signs of the socioeconomic earthquake coming, the pressure building up on the city's political fault lines.

Shortly after the end of the Second World War, the leaders of the Bay Area military-industrial complex were flush with the power and glory of their success in using centralized planning to run the local war machine. A few men met in a few back rooms and decided that San Francisco would be the West Coast head-

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GUARDIAN ILLUSTRATION BY ERIC DROKER

of San Francisco

Is San Francisco becoming the first fully gentrified city in America? **By Daniel Zoll**



BEFORE HER FAMILY received an eviction notice this summer, 52-year-old Anna Lopez didn't know she lived in a "hot" neighborhood. She knows it now. If they're not out in less than two weeks, Lopez, her 70-year-old mother, and her 94-year-old grandmother will be physically removed from the apartment in San Francisco's Mission District where they have lived for more than 20 years. They have nowhere to go.

It's a story that's become all too typical in this city. About a year ago new owners bought the building where Lopez lives with the intention of moving in. Lopez, who asked that her real name not be used, managed to delay eviction until June, when a judge handed her a notice to vacate by Oct. 15. Since then she has been poring over rental listings and leaving no stone unturned in her hunt for a new apartment.

"Everything is filled," Lopez, a San Francisco native who works part-time as a housekeeper, told the *Bay Guardian*. "Each time we go to an open house, there's a group of people there already, and we just can't compete."

The median rent for a two-bedroom apartment in the Mission District, according to Metro-Rent rental agency, is \$1,600 a month—about four times what Lopez and her family are paying now. They are on the waiting list at the San Francisco Housing Authority and at every nonprofit affordable-housing agency Lopez could find.

"We've tried to keep the faith," Lopez said. "But at this point my mother and grandmother and I, we're all bruised. We feel very sick. It's like a nightmare."

The city's housing nightmare has become so familiar that the troubles of families like Lopez's aren't even considered news anymore. The only place the full scope of the crisis is still laid bare each week is in the *San Francisco Examiner* Real Estate section. That's where rental listings advertise units that rent for twice as much as they did five years ago and stories hype the latest frontier neighborhoods ripe for gentrification.

The story behind those real estate listings is the story of a city transformed. For the past five years—particularly the past two or three—San Francisco has been undergoing what may be the most profound socioeconomic changes in its history.

Signs of those changes are visible on the streets, in neighborhoods from the Mission to the Inner Sunset, from Hayes Valley to Bernal Heights, where trendy cafés and expensive sushi restaurants are replacing corner pharmacies and working-class saloons. But from a political perspective, it's happening quietly: No public agency is tracking how much the city is

changing, or how fast. No local, state, or federal agencies regularly track housing and income data by neighborhood. The only reliable neighborhood-level data available, from the 1990 U.S. census, is hopelessly outdated.

So we set out to gather the facts ourselves, to measure exactly what is happening to the city of San Francisco.

A detailed four-month *Bay Guardian* investigation, involving hundreds of door-to-door surveys and interviews in residential neighborhoods, extensive analysis of available data, and discussions with dozens of experts and activists, reveals a picture of a city undergoing a radical transformation—from a diverse metropolis that welcomed immigrants and refugees from around the world to a homogenous, wealthy enclave. If those trends continue at the current rate, San Francisco may soon be the first fully gentrified city in America, the urban equivalent of a gated bedroom community.

Consider the following statistics:

- The median rent for a vacant one-bedroom apartment in San Francisco has increased more than 56 percent—from \$800 to \$1,245—in just the past four years.

- To afford the median rent for a vacant one-bedroom apartment, a new Starbucks employee making \$6 an hour and paying the accepted standard of one-third of his or her income for rent would have to work 143 hours a week.

- Only about 38 percent of all San Francisco households could afford the median rent for a vacant apartment today, according to income projections based on the 1990 census.

- As rents have increased, so have the number of evictions, as landlords seek to cash in—often illegally—by moving long-term tenants out. Owner move-in evictions in San Francisco have increased 345 percent between 1996 and 1998 alone.

- A survey of San Francisco Tenants Union cases shows that of the tenants who changed their address in the past year, nearly half left San Francisco entirely.

- The recent turnover in some neighborhoods is astonishing. For example, nearly 80 percent of Mission District residents who re-

sponded to a *Guardian* survey have lived in the neighborhood less than 3 years, and most were white-collar professionals. (see "The Mission," page 20)

- Between 1994 and 1996, according to state tax return data, income inequality—the gap between the rich and the poor—in San Francisco increased by nearly 40 percent, the biggest two-year increase in the 20 years covered by the survey.

Taken together these statistics are a warning. People who have been the heart and soul of this city for decades—artists, writers, musicians, senior citizens living on pensions, blue-collar workers, students, people on welfare and disability, and service-sector employees—are increasingly in danger of becoming an endangered species.

"It means a one-dimensional city, a more conservative city, and a less interesting city—one that will no longer be a fount of social innovation and rebellion from below," Richard Walker, chair of geography at UC Berkeley, said. "Just another American city, a corporate city—a fate it has resisted for many generations."

Joan Holden, the longtime head writer for the San Francisco Mime Troupe, who moved to San Francisco in 1962, agrees. The new arrivals tend to be younger, wealthier, and transient, she says, and they are displacing longtime working-class residents who have a "folk memory" of the city.

"Cities get their character from the working-class people who have been there for generations," Holden told us.

Pushing people out

By any standard, Bay Area housing prices are out of control. The National Association of Home Builders ranks San Francisco as the least affordable metropolitan area in the country. In San Francisco proper, according to the California Association of Realtors, only 20 percent of all households would be able to afford to buy the city's median-priced home at \$343,210.

The median price for an apartment in San

Continued on page 24

ANNIVERSARY ISSUE TASK FORCE

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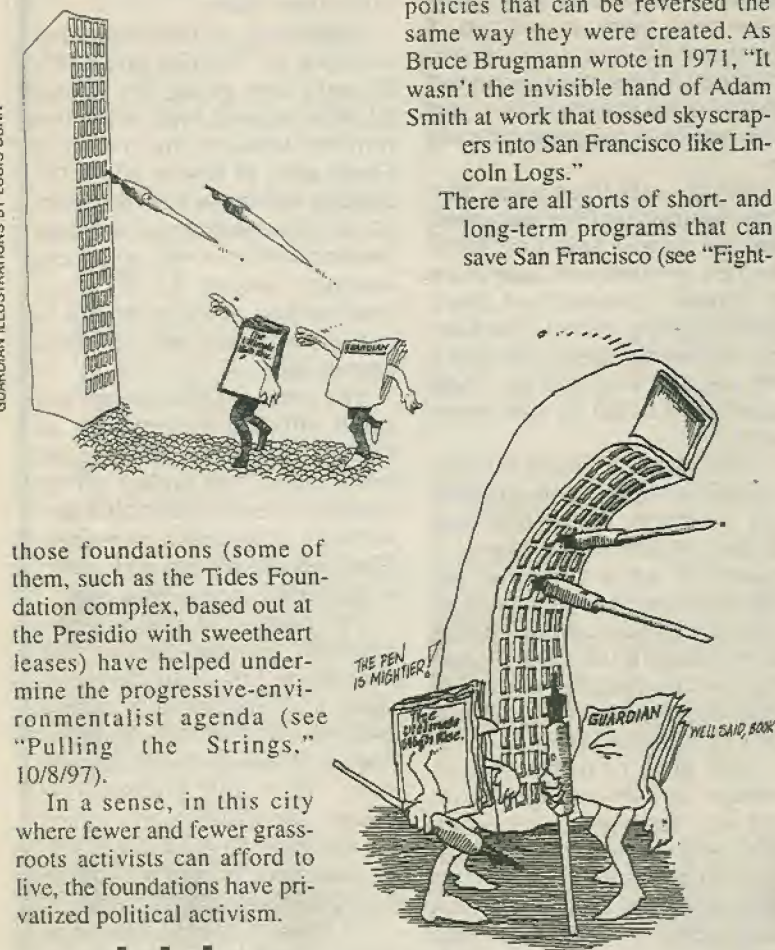
TRANSFORMED from page 14

Why did the environmentalists sell out the Presidio? The activist groups—increasingly “professional,” with increasingly high-paid staff, in increasingly expensive San Francisco, where it’s increasingly impossible to survive as a political activist unless you have a well-funded sponsor—have become reliant on private foundations for funding. And

vey Milk and Tom Ammiano will be back on the fringes of society. It will be a nasty little place, filled with frustrated wealthy people who once thought it would be hip to live in a city that now no longer can offer the cutting edges of culture that brought them here. It will be a parody of itself, a wax museum that once had the chance to define the future of urban civilization.

What’s happening to this city today isn’t just a random act of nature. It’s the result of well-planned policies that can be reversed the same way they were created. As Bruce Brugmann wrote in 1971, “It wasn’t the invisible hand of Adam Smith at work that tossed skyscrapers into San Francisco like Lincoln Logs.”

There are all sorts of short- and long-term programs that can save San Francisco (see “Fight-



those foundations (some of them, such as the Tides Foundation complex, based out at the Presidio with sweetheart leases) have helped undermine the progressive-environmentalist agenda (see “Pulling the Strings,” 10/8/97).

In a sense, in this city where fewer and fewer grassroots activists can afford to live, the foundations have privatized political activism.

In the fall of 1998, San Francisco is a city transformed. I couldn’t move here today the way I did 18 years ago, when it was relatively easy to come to town, hook up with the radical political types whose reputation had convinced me to move here in the first place, and somehow find a home and a life in a wonderful, crazy community. It wouldn’t have worked; I couldn’t have paid the rent.

And I’m a middle-class, college-educated white guy.

Listen: Less than a third of the people who lived in the Mission in 1990 could afford the median rent on a vacant apartment today. That means two-thirds of the residents of what has long been an immigrant and activist neighborhood will be forced to leave town as soon as their landlord finds a way to evict them.

At that rate, in a few short years San Francisco will be the first fully gentrified city in American history. It will be a town that no longer leads the nation in progressive political ideas, a place where the likes of Har-

The pen is mightier: These cartoons, by Louis Dunn, were used to illustrate the Bay Guardian’s pioneering cost-benefit study proving that high-rise office buildings cost the city more for services than they brought in in taxes. The study, published Sept. 27, 1971, and the 1971 Bay Guardian book *The Ultimate Highrise* helped launch the anti-high-rise movement that stopped downtown’s plan to build high-rises in the neighborhoods and led to the passage in 1986 of the nation’s toughest growth-control law.

ing Back,” page 33). But they require something that the powers that be in this city seem to want desperately to avoid. They require treating the situation as a crisis, something that deserves immediate, dramatic action. They require a recognition that if we don’t take emergency steps, now, today, there won’t be much left to save of San Francisco tomorrow. ■

THE THREATENED NEIGHBORHOODS

Since 1971 the *Bay Guardian* has been watching, reporting on, and fighting the gentrification of San Francisco neighborhoods, starting with our pioneering studies of how the effects of high-rise development “ripple out” to residential areas.

Experts in urban gentrification generally point to three basic steps in the transformation of a neighborhood. First a wave of young, often white artists, writers, and students, searching for affordable housing, arrive in what was a low-income ethnic area. They are followed by upscale professionals who like their “bohemian”

neighbors—although those urban pioneers are soon forced out by high rents, along with the longtime neighborhood residents. Then, as more, wealthier professionals move in, gentrification spreads to commercial areas, driving out small local businesses in favor of chain stores, fancy restaurants, etcetera.

Our staff scoured old business directories, walked door-to-door interviewing residents and merchants, and used a special *Bay Guardian* mail-in survey to compile profiles of four neighborhoods in different stages of the process.

NEIGHBORHOOD PROFILE BERNAL HEIGHTS

“No room for diversity any more.” By Daniel Zoll

IN AUGUST Melanie Bien’s three-year-old daughter Zoe graduated from Little People’s Workshop, a day-care center on Cortland Street in San Francisco’s Bernal Heights. Zoe’s class may be the last to reach that milestone.

Little People’s, the oldest cooperative day-care center in San Francisco, is facing eviction after being notified that the building it has occupied since 1975 has been sold.

Bien, along with other current and former Little People’s parents, is fighting to save the school. Bien, a single mother, said it’s next to impossible to find such affordable and reliable day care in the area.

“If I hadn’t had Little People’s, I don’t know what I would have done,” Bien told us. “I knew when I went to work that Zoe would be taken care of in the way I would have taken care of her.”

The likely eviction of Little People’s may be a watershed moment in the history of Bernal Heights and its commercial strip. As the neighborhood goes upscale, residents and small-business owners fear that existing commercial renters like Little People’s will be forced out in favor of chains and other deep-pocketed tenants (see “The Bernal Battle,” 6/4/97).

“The landlords think they really have something here now because the street has been cleaned up,” said Kathleen Dunphy, owner of Heartfelt gift shop on Cortland. “But the only reason the street has been cleaned up is because small businesses moved in.”

The real turning point, merchants say, was the arrival of Good Life Grocery in 1991. Then came the Liberty Cafe in 1995, Bernal’s first “destination restaurant,” attracting people from outside the hood.

Besides Bank of America, no national chains have infiltrated the street yet. That is, unless you count local chain Martha and Bros. Coffee, which opened in January 1998. But if sushi bars are still an indicator of gentrification, then the writing is on the wall. Moki just opened, and there have been lines out the door on

1998, the fourth-highest jump of any neighborhood in the city, according to Coldwell Banker’s Home Values survey. The median price for a two-bedroom, one-bath house is now \$345,000.

If there are any lingering doubts about Bernal’s decreasing affordability, our door-to-door survey of residents on the 200 block

of Coleridge Street will put them to rest. Parallel to Mission Street and just a block away, that stretch of Coleridge was once largely working class. There are still some old-timers, such as one print-shop worker who has lived in his two-bedroom apartment for 12 years and is paying just \$650 a month. But a few doors down an advertising executive who moved in three months ago is paying \$1,800 for a two-bedroom apartment. A UCSF medical student, who also moved in just three months ago, is paying \$1,100 for her one-bedroom unit.

Turnover on the block is high. Of 10 households surveyed, 8 had been there less than five years and 50 percent had lived on the block less than one year.

To afford the average rent for a vacant two-bedroom apartment in Bernal Heights, about \$1,580, a household paying a third of its income on rent must bring in at least \$56,880.

Kristin Hofso, an agent with Brown Bear Realty on Cortland Street, says that Bernal residents who have been able to stay put in their below-market rate homes are fine. But if people are forced to move for some reason, they are instantly priced out of the neighborhood.

“It’s just that there’s no room for economic diversity anymore,” Hofso said.

YOU KNOW BEST: VOTE IN OUR BEST OF THE BAY READERS’ POLL (p.28)

Justice delayed
Stuart Harkin on
the lessons of
the Pratt case (p.9)

Badlands

A homeless death
and police confusion
at the Presidio (p.17)

Spit in the wind

When you see a homeless
person on the street, do
you spit in the wind? (p.22)

THE SAN FRANCISCO BAY
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The Battle of Bernal Heights



Can the last small-town neighborhood in San Francisco be saved from gentrification? (p.22)

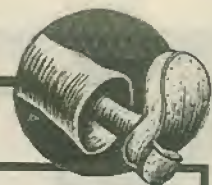
Losing battle? This June 4, 1997, cover raised the question, *Can the last small-town neighborhood in San Francisco be saved from gentrification?*

weekend nights.

Bernal resident Robert Stemme, who lives a few blocks off of Cortland, has mixed feelings about the area’s new cachet. “You can get something on Cortland other than crack and alcohol now,” Stemme said. “And you don’t lose so many radios out of your car.”

But Stemme knows the revitalization has a dark side. “I think it’s because of gentrification and the fact that poor people can’t afford to live in San Francisco,” Stemme said.

Home prices in Bernal Heights increased nearly 18 percent between October 1997 and April



NEIGHBORHOOD PROFILE THE MISSION

Lofts and lattes. By Angela Rowen and Gabriel Roth

OVER THE PAST few years, San Francisco urban designer Michael Rios of Urban Ecology has been working with Mission District residents and community organizations on public improvement projects such as the 16th Street BART Community Design Plan and a new study on the Mission corridor. But behind the scenes of those community-improvement projects, Rios says, a lot of the discussion has revolved around the complex issues of gentrification.

"All the people I talked to acknowledged there is an increasing displacement of low-income families, and they all regret it," he said. "But nobody is really talking about how to curb that displacement while still ensuring that a place like the Mission can improve."

It's a tough balance to strike. With the median rent for a two-bedroom apartment in the neighborhood hovering at around \$1,600, Rios has reason to be concerned. Of those Mission District households counted in the 1990 census, less than 25 percent could afford the median rent for a vacant two-bedroom apartment today, even if you increased their income to reflect average annual statewide wage increases for the past eight years (see "The Economic Cleansing of San Francisco," page 16).

From Noe Valley and the Castro to the west, Potrero to the east, and Bernal Heights to the south, the Mission is being squeezed on all sides by more affluent neighborhoods. And with housing prices in those areas going completely out of control, upscale professionals are increasingly moving to the Mission.

The result can be seen most vividly in the booming Valencia corridor, where hipster bars and trendy upscale restaurants are rapidly replacing neighborhood businesses, and in the high-priced live-work projects going up all over the neighborhood's east side.

Since 1990, according to a review of back editions of the *Haines City Directory* (a directory that lists commercial and residential occupants by address), 29 businesses on Valencia between 16th and 18th Streets—more than 50 percent of the stores on those blocks—have turned over. Among the stores that left were a furniture store, a Laundromat, a Salvadoran bakery, and a corner market.

Among those that moved in are three sit-down restaurants, a vintage clothing store, and three

trendy upscale houseware/gift stores.

Wayne Whelan, owner of Therapy, a quirky furniture and houseware store on Valencia Street, said he's not so sure that the proliferation of restaurants, cafés, and bars is good for the neighborhood.

"There just seems to be less stores serving the community and more serving tourists and the bridge-and-tunnel crowd," he said. "I mean, night after night there's this endless flow of beautiful peo-

ple, but they don't buy anything. I would like to cultivate more of a relationship with the community. I just don't think there's a neighborhood feel here."



Cocktail nation: The Valencia corridor is attracting hipsters from across the Bay Area.

le, but they don't buy anything. I would like to cultivate more of a relationship with the community. I just don't think there's a neighborhood feel here."

Safer and cleaner

Among those who have been forced out are artists who worked and lived out of buildings on Valencia near 15th Street, across the street from Valencia Gardens, a federally subsidized housing project. Collision, a group of 16 artists, was ousted about a year ago. Wise Fool Puppets left when its rent was raised in June. On the same block, Acme Art, which had a studio supporting up to five artists, also couldn't afford to stay when a new owner took over.

Sam Shipman is an artist who owns a gallery near the old Acme Art building. He said the landlords shaping the face of the Mission "don't care about the arts."

Shipman and his partner David Smith pay \$500 a month for their 400-square-foot store, which they bought about three years ago. He said he's not confident that the rent will stay affordable much longer. His landlord recently put them on a month-to-month lease.

"I just think that they're waiting

for things to coalesce," he said. "So when all the vacant lots are filled, when they figure out a way to make the [housing] projects not so low-income, then they'll feel justified about raising the rents. I think it's just a matter of time."

Live-work craze

Such commercial changes have yet to be seen in the Mission's vibrant 24th Street business district, which still has a distinctly Latin American feel.

While the area has so far escaped commercial gentrification, some fear the skyrocketing residential rents in the southeast Mission will inevitably have an impact on the character of the street.

A Bay Guardian door-to-door

survey of residents on Folsom Street between 21st and 23rd Streets, for example, shows how rising rents are changing the face of the area, which may be just a few years behind the Valencia corridor in terms of gentrification.

Members of the 14 Folsom Street households we interviewed have been there an average of five years. But recent arrivals and long-term fixtures alike expressed dismay at the soaring rents—and their landlords' eagerness to cash in.

For the past three years Margaret Johnson (not her real name) and her partner have paid \$830 for their one-bedroom apartment on Folsom. Johnson said she's afraid of getting evicted. "The landlord is making noises like she's not happy," she told us. "She could get \$1,200 for this apartment."

Like Johnson, many Mission residents blame more-affluent new arrivals for the gentrification of their neighborhood. Some of those new arrivals say they are victims of the housing crunch as well. One couple, whose joint income totals \$100,000 a year, told us they bought their apartment as part of a four-unit tenancy in common last year.

"The price of rental units is insane," a first-time home buyer told us. "The place went up for sale, and we had two choices: buy it or get kicked out. And we were fortunate enough that we could afford to think about buying."

Maria (not her real name) and her two roommates moved to Folsom Street in 1992; they pay \$830 a month. They love the neighborhood—and for a year and a half they've been fighting to stay.

"The investment company that owns the property has been trying to evict us illegally," she said. "They were refusing to fix some really egregious things. We did the tenants union thing, got informed, but it's impossible to get a lawyer to do even a few simple things pro bono. We spent \$5,000 just getting some basic stuff done."

Loftland

In the newly trendy northeast Mission, meanwhile, the live-work craze continues to drive out artists and drive up rents for commercial and light-industrial tenants (see "Art Attack," page 35). In that neighborhood, bordered by Potrero Street to the

east, Mission Street to the west, and 16th Street to the north, there are more than 450 live-work units pending approval or under construction. Manufacturing and live-work space that once rented out for about 60¢ a square foot is giving way to high-rent office space.

Spaces in a new live-work building on Florida and 20th Streets are going for about \$1.50 a square foot, while the rent for lofts at the old Best Foods site, at Bryant and 17th Streets, will range from \$1.50 to \$2.00. Commercial space in new developments in the area now averages around \$1.50; when construction at 2121 Bryant is completed, rent will be \$3 a square foot.

The most notable change will come with the development of the two-block former Best Foods factory site. That project, which already houses multimedia and software companies, will eventually include 69 live-work units, a Starbucks, and a brew pub.

For nearly 24 years, John Sheridan and his partner Carolyn Grew ran a woodworking shop and school in a rented space on Treat Street. Sheridan told us he was forced to leave in June, after SKS Investments bought the building and raised his rent from \$1,100 to \$6,000. He has since bought a condo in Bayview. (Grew died in 1996.)

"If I hadn't found a chance to buy my own place, I probably wouldn't have been able to stay in this city," he said. "I wouldn't have been able to play in the rental market here."

Sheridan blames live-work development for crushing the city's small-business sector. "Environmentally, it might be a better place. The brewery is closed; the smelly mayonnaise factory's gone; the cement factory and the railroad are gone," he said. "But what's coming in its place is deadly. Any place where a shop used to be is now perfect for live-work. It's killing microbusiness."

Rios urged Mission residents to get involved with community planning efforts as a way to address the issues of gentrification.

"It's important to come up with solutions that balance what a community wants to preserve while allowing for change and improvement. Short of that, the market's going to rule and who knows what's going to happen there."

"If you begin to hunt
for vampires,
the vampires will
begin to hunt
for you."

—"Christian"

a vampire, age 24

In 1996, a young reporter disappeared while exploring the real-life vampire community that haunts New York.

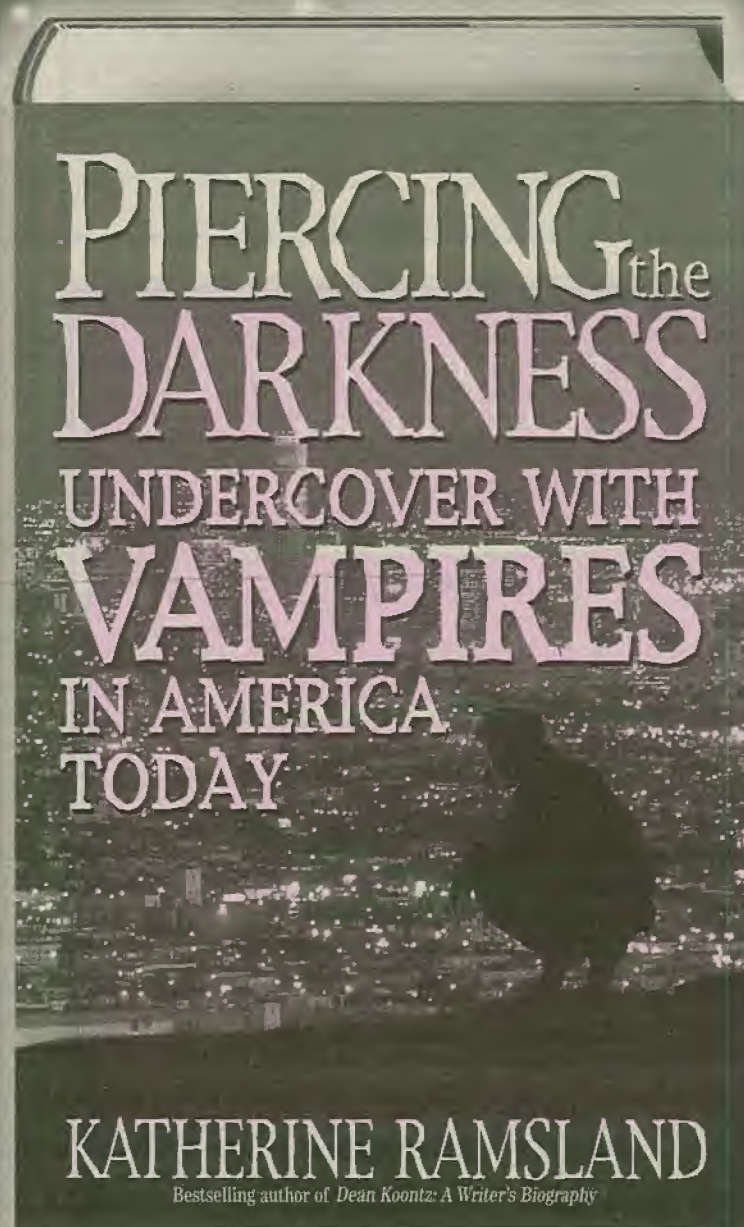
Now Katherine Ramsland risks her own life to take you on a terrifying journey into the world of darkness—to discover the fate of the missing reporter. While there, she exposes the shocking truth about these blood-thirsty people and their fascinating rituals.

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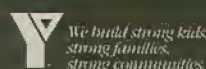


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ANNIVERSARY

NEIGHBORHOOD PROFILE HAYES VALLEY

"The rent's going sky-high." By A. Clay Thompson

MOST DAYS you can find 67-year-old Bill Jones sitting outside Hayes Valley Market shooting the breeze with his friends. Since he moved here from Watts in 1965, Jones has lived through the neighborhood's ups and downs. Wearing a red, gold, and green Africa pendant and a black kofi hat, with his glasses pushed low on his nose and a cane at his side, Jones points to the 20-foot-high trees that line Hayes Street.

"I remember when these trees was just six feet tall," he says. "Now look at 'em, they just up there."

Jones lives in a \$500 studio on Fell Street; he pays rent with a Section 8 voucher. The other studios in his small building go for \$900. Jones thinks his landlord is trying to boot him in favor of tenants with more money.

"They trying to get me out," Jones says matter-of-factly. "They told me if they ever get rid of me, they never going to have Section 8 people again. I just don't like the way they treat you when they trying to get rid of you."

Jones tried to move into nearby Fillmore Center, a 20-story high-rise with a handful of subsidized units, but his meager pension wouldn't cover the \$1,500 move-in costs. Jones hopes he'll get in when the next Fillmore Center unit opens up. After 33 years in the area, he doesn't want to leave.

"The rents is going sky-high around here. Down the block they pay \$1,500 for a studio. A lot of people've moved out," Jones says. The former merchant sitting next to him is an example: "He had a store for 30, 40 years. Couldn't pay the rent, so he got out."

In many ways the small neighborhood in the south end of the Western Addition is doing fine. The commercial drags are lined with chic boutiques, art galleries, cafés, and a health food store; the homes on quiet residential streets such as Linden and Ivy are freshly painted. One of the once-troubled Hayes Valley housing projects has been rebuilt—albeit with 209 fewer units—and residents report fewer problems with gangs and drugs. In the past five years at least 23 new businesses have opened on the two blocks of Hayes Street between Franklin and Octavia. A 1995 *San Francisco Chronicle* piece by Leah Garchik described the new Hayes Valley as "hotter than Union Street, smarter than Haight Street,

hipper than Clement Street, and more sophisticated than 24th Street."

What Garchik didn't mention is that rising rents on and near some of the city's best-known shopping strips have squeezed out low-income folks like Jones.

Hayes Valley undoubtedly needed a change. A decade ago the neighborhood had real problems with poverty, crime, and drugs. But now that it's becoming a trendy

only to point out that the entire neighborhood may soon be unaffordable for lower-income people. If Hayes Valley is to stay culturally and economically diverse, the community will have to pressure city officials and landlords to halt rent increases and owner move-in evictions.

Standing in Mad Magda's Russian Tearoom and Cafe, a kitschy Russian-themed tea-coffee-borscht emporium complete with a fortune teller, owner David Nemoyen tells me he's lucky. Nemoyen has leased Mad Magda's storefront space for seven years and a nearby apartment on Linden for six; he says he's blessed with small-time landlords who treat him fairly. But



Priced out: Top, a rebuilt Hayes Valley housing project; bottom, rising rents near new upscale shops have put the squeeze on low-income Hayes Valley residents.

middle-class shopping zone and property values are going through the roof, the question is whether the neighborhood will go the way of San Francisco's other retail meccas. A survey of the area suggests that the answer is yes.

On Linden Street, for example, the average household income is \$38,000 a year—primarily for single adults; in 1989 the median household income was \$21,934 annually, with nearly one-third of the neighborhood making less than \$12,500 a year. Today the median rent for a one-bedroom apartment is \$905 a month. Most residents are renters.

Where construction workers, service employees, and welfare moms once lived, graphic designers and accountants now make their homes. Which isn't to knock the new inhabitants,

many in the neighborhood aren't so fortunate.

"They're pushing out all the interesting people, all the lower-income people," Nemoyen says. "We're going to lose a lot of the people who bring character to this city."

Nemoyen says rising rents are threatening the small businesses that have sprouted up in Hayes Valley over the last five years. Like all other major American cities, San Francisco has no rent control regulations governing commercial property.

"I'd like to see a 20 percent rollback on rents for currently occupied units, and a 10 to 15 percent ceiling on rent increases for vacancies," Nemoyen says. "We need something that's fair and equitable for small landowners and independent landowners—and fair for tenants."



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ZERIT is approved for the treatment of HIV-infected persons who have already received prolonged AZT therapy. However, there is no cure for HIV infection. People taking ZERIT may still develop infections or other conditions associated with HIV. Please note that all HIV drugs cause side effects. ZERIT has been shown to cause tingling or pain in the hands or feet in 13% to 24% of people.

Lactic acidosis and severe hepatomegaly with steatosis, including fatal cases, have been reported rarely with some HIV drugs, including stavudine.

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CLEANSING from page 17

Francisco, including all vacant units, increased from \$860 in 1994 to \$1,500 today, according to Metro-Rent.

In "hot" neighborhoods, such as the Mission, things are even worse. There, only about 23 percent of those households counted in the 1990 census

could afford the rent for a vacant two-bedroom unit today, even if household incomes are adjusted to reflect average annual wage increases since 1990.

"San Francisco is shutting low-income tenants out of the market," Marie Ciepiela, of the Housing Rights Committee, said. "If you lose your home

and you are not making over \$40,000 as an individual, your chances of finding another are very, very slim."

Since the most recent neighborhood income data is from the 1990 census, we increased those figures by 27 percent based on average annual statewide wage data, as tracked by the Bureau of Labor Statistics.

Our estimate of the number of San Francisco households that could afford a vacant apartment in October 1998 assumes that tenants are paying one-third of their income on rent. But one result of the housing crunch is that those lucky enough to find an apartment are having to pay a much higher proportion than that. A study re-

leased in June 1998 by the Center for Budget and Policy Priorities (CBPP) in Washington, D.C., found that 73 percent of all low-income renters in San Francisco and Oakland were spending more than 50% of their income on housing.

That study relied on 1993 data—and renters didn't know how good they had it in 1993.

"You're seeing seniors having to make these really terrible decisions between riding Muni or eating properly," Ciepiela said.

In 1996 Mauricio Quintanilla, his wife, Mayra, and his three sons were

ZERIT® (stavudine)

ZERIT® (stavudine) Capsules

ZERIT® (stavudine) for Oral Solution

Brief Summary of Prescribing Information, 5/98. For complete prescribing information, please consult official package circular.

WARNING

LACTIC ACIDOSIS AND SEVERE HEPATOMEGALY WITH STEATOSIS, INCLUDING FATAL CASES, HAVE BEEN REPORTED WITH THE USE OF ANTIRETROVIRAL NUCLEOSIDE ANALOGUES ALONE OR IN COMBINATION, INCLUDING STAVUDINE (SEE "WARNINGS" SECTION).

INDICATIONS AND USAGE

ZERIT® (stavudine) is indicated for the treatment of HIV-infected patients who have received prolonged prior zidovudine therapy.

CLINICAL STUDIES

Study A1455-019 was a multi-center, randomized, double-blind trial of ZERIT Capsules vs zidovudine for the treatment of HIV-infected adults with CD4 counts of 50 to 500 cells/mm³ who had received at least six months prior zidovudine treatment. ZERIT was administered in dosages of 40 mg BID for patients weighing ≥60 kg, and 30 mg BID for those weighing <60 kg. The zidovudine dosage was 200 mg TID.

The study enrolled 822 patients with a median baseline CD4 count of 235 cells/mm³ (range: 10 to 735 cells/mm³), and a median duration of prior zidovudine treatment of 88 weeks (range 11 to 356 weeks). Fourteen percent of subjects had AIDS at baseline, 50% had HIV-related symptoms and 36% were asymptomatic.

Table 1 gives the Kaplan-Meier estimates for the time to disease progression.

	First AIDS-Defining Event or Death ^a	
	ZERIT	zidovudine
6 months	4.4%	5.7%
12 months	10.4%	14.1%
18 months	18.5%	23.3%
24 months	26.6%	31.8%

^a Kaplan-Meier estimates; the overall difference between stavudine and zidovudine was not significant.

CONTRAINDICATIONS

ZERIT is contraindicated in patients with clinically significant hypersensitivity to stavudine or to any of the components contained in the formulation.

WARNINGS

Lactic Acidosis/Severe Hepatomegaly with Steatosis: Lactic acidosis and severe hepatomegaly with steatosis, including fatal cases, have been reported with the use of antiretroviral nucleoside analogues alone or in combination, including stavudine. A majority of these cases have been in women. Caution should be exercised when administering ZERIT to any patient, and particularly to those with known risk factors for liver disease. Treatment with ZERIT should be discontinued in any patient who develops clinical or laboratory findings suggestive of lactic acidosis or hepatotoxicity.

Peripheral Neuropathy: ZERIT therapy can be associated with severe peripheral neuropathy, which is dose-related and occurs more frequently in patients with advanced HIV infection or who have previously experienced peripheral neuropathy (see Table 2).

PRECAUTIONS

Information for Patients: Patients should be informed that the most common toxicity of ZERIT is peripheral neuropathy. Symptoms of peripheral neuropathy usually include tingling, burning, pain, or numbness in the hands or feet. Patients should be counseled that this toxicity occurs with greater frequency in patients with a history of peripheral neuropathy. They should be advised that these symptoms should be reported to their physicians and that dose changes may be necessary. They should also be cautioned about the use of other medications that may exacerbate peripheral neuropathy.

Caregivers of young children receiving ZERIT therapy should be instructed regarding detection and reporting of peripheral neuropathy.

The duration of clinical benefit from antiretroviral therapy may be limited. Patients should be informed that ZERIT is not a cure for HIV infection, and that they may continue to acquire illnesses associated with HIV infection, including opportunistic infections. Patients should be advised to remain under the care of a physician when using ZERIT. They should be advised that ZERIT therapy has not been shown to reduce the risk of transmission of HIV to others through sexual contact or blood contamination. Patients should be informed that long-term effects of ZERIT are unknown at this time.

Patients should be informed that the Centers for Disease Control and Prevention (CDC) recommend that HIV-infected mothers not nurse newborn infants to reduce the risk of postnatal transmissions of HIV infection.

Carcinogenesis, Mutagenesis, Impairment of Fertility: In 2-year carcinogenicity studies in mice and rats, stavudine was non-carcinogenic at doses which produced exposures (AUC) 39 and 168 times, respectively, human exposure at the recommended clinical dose. Benign and malignant liver tumors in mice and rats and malignant urinary bladder tumors in male rats occurred at levels of exposure, 250 (mice) and 732 (rats) times human exposure at the recommended clinical dose.

Stavudine was not mutagenic in the Ames, *E. coli* reverse mutation, or the CHO/HGPRT mammalian cell forward gene mutation assays,

with and without metabolic activation. Stavudine produced positive results in the *in vitro* human lymphocyte clastogenesis and mouse fibroblast assays, and in the *in vivo* mouse micronucleus test. In the *in vitro* assays, stavudine elevated the frequency of chromosome aberrations in human lymphocytes (concentrations of 25 to 250 µg/mL, without metabolic activation) and increased the frequency of transformed foci in mouse fibroblast cells (concentrations of 25 to 2500 µg/mL, with and without metabolic activation). In the *in vivo* micronucleus assay, stavudine was clastogenic in bone marrow cells following oral stavudine administration to mice at dosages of 500 to 2000 mg/kg/day for 3 days.

No evidence of impaired fertility was seen in rats with exposures (based on C_{max}) up to 216 times that observed following a clinical dosage of 1 mg/kg/day.

Pregnancy: Pregnancy "Category C". Reproduction studies have been performed in rats and rabbits with exposures (based on C_{max}) up to 399 and 183 times, respectively, of that seen at a clinical dosage of 1 mg/kg/day and have revealed no evidence of teratogenicity. The incidence in fetuses of a common skeletal variation, unossified or incomplete ossification of sternebra, was increased in rats at 399 times human exposure, while no effect was observed at 216 times human exposure. A slight post-implantation loss was noted at 216 times the human exposure with no effect noted at approximately 135 times the human exposure. An increase in early rat neonatal mortality (birth to 4 days of age) occurred at 399 times the human exposure, while survival of neonates was unaffected at approximately 135 times the human exposure. A study in rats showed that stavudine is transferred to the fetus through the placenta. The concentration in fetal tissue was approximately one-half the concentration in maternal plasma. There are no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, stavudine should be used during pregnancy only if clearly needed.

Antiretroviral Pregnancy Registry: To monitor maternal-fetal outcomes of pregnant women exposed to stavudine and other antiretroviral agents, an Antiretroviral Pregnancy Registry has been established. Physicians are encouraged to register patients by calling (800) 258-4263.

Nursing Mothers: Studies in lactating rats demonstrated that stavudine is excreted in milk. Although it is not known whether stavudine is excreted in human milk, there exists the potential for adverse effects from stavudine in nursing infants. Mothers should be instructed to discontinue nursing if they are receiving stavudine. This is consistent with the recommendation by the U.S. Public Health Service Centers for Disease Control and Prevention that HIV-infected mothers not breast-feed their infants to avoid risking postnatal transmission of HIV.

Pediatric Use: Use of stavudine in pediatric patients is supported by evidence from adequate and well-controlled studies of stavudine in adults with additional safety data in 115 pediatric patients.

Stavudine pharmacokinetics have been evaluated in 25 HIV-infected pediatric patients ranging in age from 5 weeks to 15 years and in weight from 2 to 43 kg after I.V. or oral administration of single doses and BID regimens (see "CLINICAL PHARMACOLOGY" section, Table 1, of official package circular).

ADVERSE REACTIONS

Adults: ZERIT (stavudine) therapy can be associated with severe peripheral neuropathy, which is dose related and occurs more frequently in patients with advanced HIV infection or who have previously experienced peripheral neuropathy (see Table 2).

	Percent (%)			
	Study A1455-019 ZERIT (40 mg BID) (n=412)	zidovudine (200 mg TID) (n=402)	Parallel Track Program ZERIT (40 mg BID) (n=595)	ZERIT (20 mg BID) (n=587)
Peripheral Neuropathy				
Grade 1-2	11	3	20	17
Grade 3-4	2	1	4	2
Total	13	4	24	19

Patients should be monitored for the development of neuropathy that is usually characterized by numbness, tingling, or pain in the feet or hands. Stavudine-related peripheral neuropathy may resolve if therapy is withdrawn promptly. In some cases, symptoms may worsen temporarily following discontinuation of therapy. If symptoms resolve completely, resumption of treatment may be considered at a reduced dose (see "DOSAGE AND ADMINISTRATION" section).

Selected adverse events that occurred in adult patients receiving ZERIT in the Phase 3 controlled comparative trial (Study A1455-019) are provided in Table 3.

	Percent (%)	
	Study A1455-019 ^a ZERIT (40 mg BID) (n=412)	zidovudine (200 mg TID) (n=402)
Adverse Events		
Headache	54	49
Chills/Fever	50	51
Diarrhea	50	43
Rash	40	36
Nausea and Vomiting	38	44
Abdominal Pain	34	27
Myalgia	32	35
Insomnia	29	31
Anorexia	19	22
Allergic Reaction	9	8
Pancreatitis	-	-

^a This event was reported in fewer than 1% of patients.

^b Includes all clinical complaints.

^c Median duration of stavudine therapy = 79 weeks; median duration of zidovudine therapy = 53 weeks.

Laboratory abnormalities reported in the Phase 3 controlled comparative trial (Study A1455-019) are shown in Table 4.

Lab Tests (units)	Percent (%)	
	Study A1455-019 ^a ZERIT (stavudine) (40 mg BID) (n=412)	zidovudine (200 mg TID) (n=402)
AST (SGOT) (>5.0 x ULN ^b)	11	10
ALT (SGPT) (>5.0 x ULN)	13	11
Bilirubin (>5.0 x ULN)	2	2
Anemia (<8.0 g/dL)	-	3
Neutropenia (neutrophils <750/mm ³)	5	9
Thrombocytopenia (platelets <50,000/mm ³)	3	3
Amylase (>1.4 x ULN)	14	13

^a This abnormality was reported in fewer than 1% of patients.

^b Data presented for patients for whom laboratory evaluations were performed.

^c Median duration of stavudine therapy = 79 weeks; median duration of zidovudine therapy = 53 weeks.

^d ULN = upper limit of normal.

Observed During Clinical Practice: The following events have been identified during post-approval use of ZERIT. Because they are reported voluntarily from a population of unknown size, estimates of frequency cannot be made. These events have been chosen for inclusion due to their seriousness, frequency of reporting, causal connection to ZERIT, or a combination of these factors.

Lactic acidosis and hepatic steatosis (see "WARNINGS" section), hepatitis and liver failure.

Pediatric Patients: Adverse reactions and serious laboratory abnormalities in pediatric patients were similar in type and frequency to those seen in adult patients.

OVERDOSAGE

Experience with adults treated with 12 to 24 times the recommended daily dosage revealed no acute toxicity. Complications of chronic overdosage include peripheral neuropathy and hepatic toxicity. Stavudine can be removed by hemodialysis; the mean ± SD hemodialysis clearance of stavudine is 120 ± 18 mL/min. Whether stavudine is eliminated by peritoneal dialysis has not been studied.

HOW SUPPLIED

ZERIT® (stavudine) Capsules are available in the following strengths and configurations of plastic bottles with child-resistant closures:

Product Strength	Capsule Shell Color	Markings on Capsule (in Black Ink)	Capsules per Bottle	NDC No.
15 mg	Light yellow & dark red	BMS 1964 15	60	0003-1964-01
20 mg	Light brown	BMS 1965 20	60	0003-1965-01
30 mg	Light orange & dark orange	BMS 1966 30	60	0003-1966-01
40 mg	Dark orange	BMS 1967 40	60	0003-1967-01

ZERIT® (stavudine) for Oral Solution is a dye-free, fruit-flavored powder that provides 1 mg of stavudine per mL of solution upon constitution with water. Directions for solution preparation are included on the product label and in the DOSAGE AND ADMINISTRATION section of this insert. ZERIT for Oral Solution (NDC No. 0003-1968-01) is available in child-resistant containers that provide 200 mL of solution after constitution with water.

US Patent No.: 4,978,655

Storage: ZERIT Capsules should be stored in tightly closed containers at controlled room temperature, 59° to 86°F (15° to 30°C).

ZERIT for Oral Solution should be protected from excessive moisture and stored in tightly closed containers at controlled room temperature, 59° to 86°F (15° to 30°C). After constitution, store tightly closed containers of ZERIT for Oral Solution in a refrigerator, 36° to 46°F (2° to 8°C). Discard any unused portion after 30 days.

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Downtown swindlers: This May 11, 1988, cover, with a cartoon by Robin Steele, illustrated a Bay Guardian study showing that the predictions of The Ultimate Highrise had all come true: intensive downtown development was not only causing gentrification and displacement of residents but was also bankrupting the city treasury.

forced out of their four-bedroom Excelsior apartment, where they had lived for 17 years, when their landlord told them he wanted to move his sister in.

Now the family lives in a two-bedroom place a few blocks away—and pays twice as much money, Quintanilla told us. "It changed my life real bad," he said. "I had to claim bankruptcy, and now I have no credit. I was sending my three sons to Catholic school; now I can't even pay for it."

Meanwhile, Quintanilla says, he hears from neighbors that his old apartment was vacant for six months before the landlord rented it out again.

At least the Quintanillas found another place in the city. Many others have given up, leaving San Francisco in search of cheaper shelter. It's a gradual migration, and its full impact won't be felt for many years. But what does it mean for San Francisco's economic and cultural diversity when whole segments of the population are priced out of the housing market?

"It's a disastrous city in terms of housing," Talmadge Wright, a Loyola University professor who works with the Bay Area Homelessness Program at San Francisco State University, told the Bay Guardian. "The concern I have is that the normal operation of the land market [in San Francisco] works effectively to push people out."



ANNIVERSARY

Ester de la Cruz, 57, had lived in the same one-bedroom apartment on Fillmore Street in the Western Addition for 26 years. Last January her landlord evicted her, saying he was going to move into her apartment. She tried to fight what she said was an unlawful eviction but couldn't afford the legal fees. Now the \$26,000-a-year receptionist, who works at the Presidio, is temporarily staying with her sister and is faced with moving in with strangers or leaving town.

"My friends tell me I should move to Richmond," de la Cruz said, "but I figure I'm too old to commute."

Silicon implants

For every evicted tenant forced to move out of the city, it seems there is a twentysomething executive with a palm pilot and stock options and a check for a year's rent in hand, ready to take the longtime San Franciscan's place.

One of the major factors driving up housing costs in the city is the booming economy in Silicon Valley, which has created a sizable new class of people competing for housing in S.F.: young professionals with so much disposable income that they're willing to pay almost anything for housing.

A 1998 survey by the American Electronics Association found that employees working in Internet-related jobs for technology companies such as 3Com Corp., Yahoo Inc., and Adobe typically earn between \$39,500 and \$120,100 annually.

Anyone who has recently taken

101 or 280 south from the city toward the valley during the morning rush hour knows that the reverse commute isn't so reverse anymore. Caltrain reports that the number of southbound passengers boarding in San Francisco during the morning rush hour has increased 120% since 1992. The number boarding at San Francisco's 22nd and Bayshore Street station in the morning has increased an astonishing 226 percent during that time.

Some economists continue to maintain that the booming stock market and Silicon Valley economy is good for everyone—even though the evidence is that the rising tide is not lifting all boats. The earnings gap between the rich and the poor is growing dramatically in San Francisco.

The Association of Bay Area Governments (ABAG) uses the percentage difference between mean income and median income as one indicator of income inequality. It's a revealing statistic: The mean income is the average of all residents' incomes, which rises as the richest few get even richer. The median income is the halfway point between the poorest and the richest, and the further that point is from the average, or mean, the more unequal the income distribution is.

By that measure, income inequality in San Francisco alone increased nearly 40 percent between 1994 and 1996, according to an ABAG study of state tax returns (see chart, page 32).

"Workers at the top are experiencing real wage gains while those at the bottom suffer real wage losses," an

Continued on page 27

INDICATORS

Percentage of San Francisco households that can afford the city's median home price: 20

Source: California Association of Realtors

Percentage of San Francisco households that can afford the median rent for a vacant two-bedroom apartment, based on income projections from the 1990 census: 36

Sources: U.S. Bureau of the Census (median household income), Bureau of Labor Statistic (annual wage increases), Metro-Rent (rents)

Percentage of people living in the Mission District in 1990 who could afford the median rent for a two-bedroom vacant apartment today: 23

Sources: U.S. Bureau of the Census (median household income), Bureau of Labor Statistic (annual wage increases), Metro-Rent (rents)

Number of homeless:

1989: 6,000
1998: 11,000-14,000

Source: Coalition on Homelessness

Homeless deaths:

1987: 16
1996: 154
1997: 103

Source: Coalition on Homelessness

Hourly wage, city workfare worker: \$5.31

Hourly wage, same job performed by unionized city employee: \$12.54-\$15.04

Source: People Organized to Win Employment Rights (POWER)

Percentage of new housing units that are affordable

1993: 28 percent (108 units)
1997: 41 percent (369 units)

Source: 1997 Housing Inventory, San Francisco Planning Department. An affordable rental unit is defined as a unit for which rent equals 30 percent of the income of a household with an income at or below 80 percent of HUD income limits.

Hours a tenant must work at minimum wage to afford the federal government's "fair market rent" for a one-bedroom apartment in San Francisco: 114

Source: National Low Income Housing Coalition, September 1997

Owner move-in evictions:

1996: 433
1997: 831
1998: 1,253

Source: San Francisco Rent Board. For year ending March 31.

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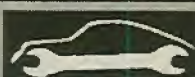
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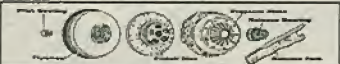
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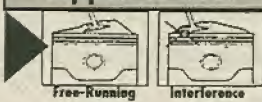
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CLEANSING from page 25

April 1998 ABAG report states.

Although the Bay Area economy is creating plenty of entry-level jobs that do not require a college education, those jobs do not pay enough for workers to afford a place to live.

A single parent in San Francisco would need to earn at least \$14.50 an hour—or \$30,600 a year—to meet his or her family's basic needs for housing, child care, food, transportation, medical care, and taxes, according to a 1996 study by Washington, D.C.-based Wider Opportunities for Women (WOW). That far exceeds the pay for most entry-level or unskilled jobs in San Francisco.

Bourgeois playground

Of course, the latest push to gentrify inner cities is not unique to San Francisco and the Bay Area. It's part of what Rutgers University professor and gentrification expert Neil Smith calls the "class remake of the central urban landscape."

"Evicted from the public and private spaces of what is fast becoming a downtown bourgeois playground, minorities, the unemployed, and the poorest of the working class are destined for large-scale displacement," Smith writes in his recent book *The New Urban Frontier: Gentrification and the Revanchist City*.

In an interview with the *Bay Guardian*, Smith recalled the community protests in San Francisco in the late 1960s against plans for large-scale corporate redevelopment of Yerba Buena Gardens and its wholesale displacement of a thriving low-income neighborhood.

"I can see that what people were

predicting in 1967 for Yerba Buena has not only come true, but the same thing is still being done today," Smith told us. "Sometimes it's not on that large a scale, sometimes it's building by building, landlord by landlord, but the results are the same."

Though the model of the American city has typically been a decaying inner city surrounded by affluent suburbs, San Francisco is beginning to resemble European metropolitan areas such as Paris, in which the rich inner city is ringed by poor immigrant communities.

"This is a global trend that has a lot to do with the shift of production away from cities and into suburban and rural areas, and the keeping of the city itself for services, leisure, and tourism," Wright said.

The Bay Area housing crunch comes after years of federal government cutbacks for affordable housing. Under the Clinton administration's HOPE VI program, at least five public housing developments in San Francisco have been demolished or are slated for demolition, to be replaced by mixed-income housing developments. The net effect will be a dramatic reduction in the number of units available for the poorest of the poor.

The demolitions have forced hundreds of residents, mostly African Americans, out of the city. More than one-third of the 778 families from the demolished Hayes Valley, Plaza East, and Bernal Dwelling projects have left, mostly for Oakland and Richmond, according to the San Francisco Housing Authority.

The housing crunch has been particularly hard on those who hold federal Section 8 rent subsidy certificates. Recipients must pay 30 percent of their income on rent, and the rest is covered by the government. That is, if they can find a place that

will take them.

New Section 8 recipients have four months to find a place to live before their vouchers expire. It is not unusual for 10 to 15 percent of those families to fail to find anything in that period, Housing Authority spokesperson Ron Sonenshine told the *Bay Guardian*.

Even if they find a place, the Housing Authority will only pay up to what it calls "fair-market rents." In San Francisco that is only \$1,184 for a two-bedroom apartment—\$416 less than the median rent for a two-bedroom unit in the Mission.

Until he was evicted in September 1997, after his landlord decided to remodel and sell the building, Al Anderson had lived for eight years in a one-bedroom apartment in the Castro. Anderson couldn't find another unit that would accept his Section 8 voucher, and he spent three months in a city homeless shelter.

"I couldn't afford two or three months' rent as a deposit, not to mention the expense of moving," said Anderson, who suffers from spinal arthritis. With the help of the Tenderloin Housing Clinic, Anderson finally found a room in one of the city's most notorious residential hotels, where there have been four fires in the past year. "It's like living on the *Titanic*," Anderson said.

Only one-third of Americans eligible for housing subsidies receive them, according to a recent study by the CBPP.

On the other hand, the federal government does have a generous housing subsidy. For the wealthy.

More than 80 percent of those with incomes over \$100,000 get housing subsidies through home mortgage interest deductions on their income

Continued on page 29

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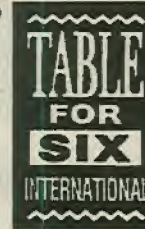
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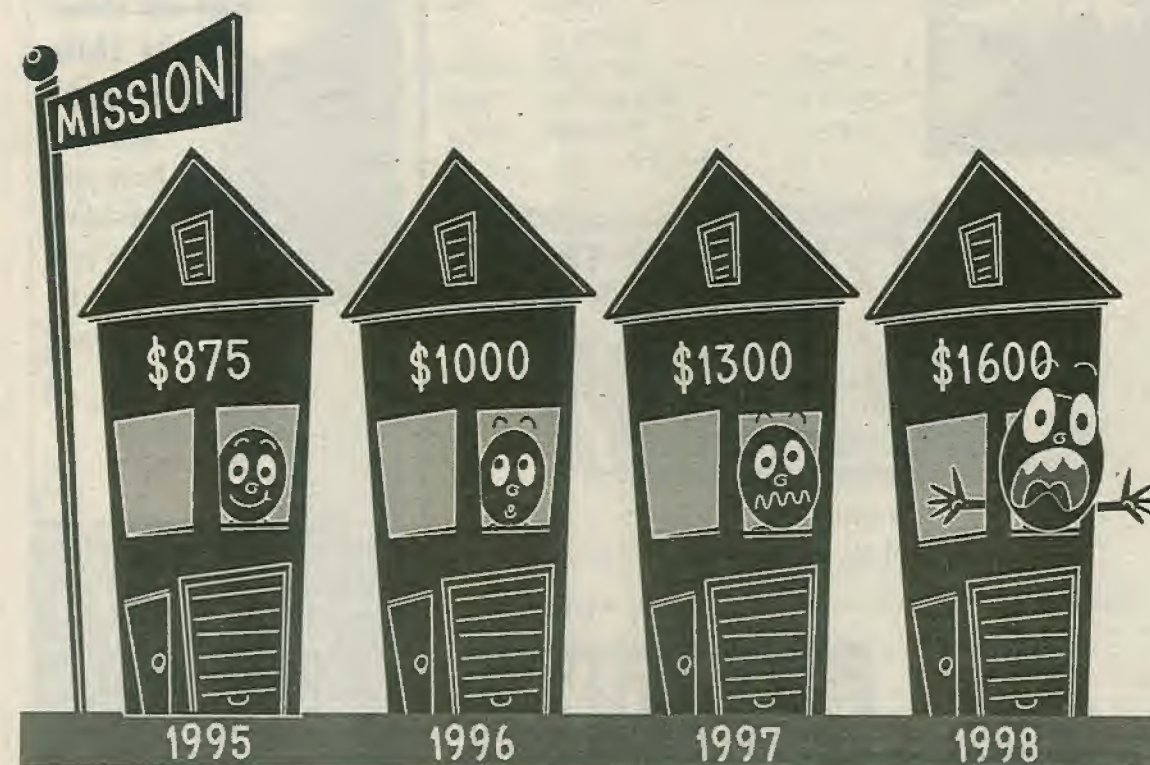
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Mission impossible: The median rent for a two-bedroom apartment in the Mission District increased by more than 80 percent between 1995 and 1998. Source: Metro-Rent.



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6. The First Night	Monica	Arista
7. Daydreamin'	Tatyana Ali	M.J.J.
8. Doo Wop	Lauryn Hill	Columbia
9. Lost In Love	Nasy Boy Click	Upstairs
10. Thugs Cry	Bizzy Bone	Relativity



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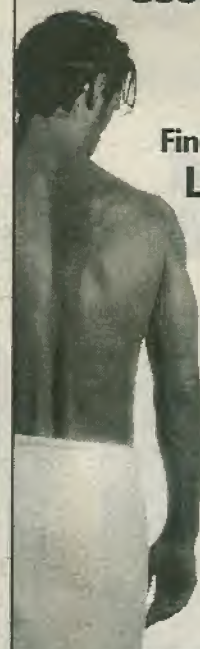
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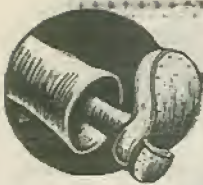
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CLEANSING *from page 27*

taxes, according to the National Housing Institute. In fact, those making over \$100,000 a year take deductions that exceed the entire HUD budget.

"It's an entitlement for the rich and a lottery for the poor," said housing expert Peter Dreier of Occidental College, in Los Angeles.

As Dreier pointed out in an interview with us, the inequities are even more glaring in places like San Francisco, where home prices are so high. "The bigger the house you buy in San Francisco, the bigger subsidy you get."

For example, according to public records obtained from the San Francisco Recorder's Office, Senator Dianne Feinstein and her husband Richard Blum took out a \$2.2 million mortgage on their 30 Presidio Terrace home in 1994.

Assuming a 25-year mortgage and an interest rate of 7 percent, over the past five years they would have been eligible for state and federal housing subsidies totaling approximately \$165,000. (The result could differ for homeowners who are subject to the alternative minimum tax, which applies to certain taxpayers with high deductions.)

City failures

Although many of the city's problems must be addressed at the federal and state level, affordable-housing advocates agree that San Francisco could be doing much more to address the worst housing crisis in its history. According to the Planning Department's 1997 Housing Inventory report, most of the housing being constructed is not going to do much to address the low-income housing shortage.

"The units that are being built are the gentrifying units, while the affordable ones are not," Ted Gullicksen, of the San Francisco Tenants Union, told us.

Developers are using the construction of pricey lofts disguised as artist live-work housing to circumvent zoning guidelines. The new lofts, especially in SoMa and the Mission, are displacing low-income artists and light industry (see "The Mission," page 20.)

So far the city has not shown the political will to crack down on the live-work gentrifiers. Longtime housing activist Rene Cazenave, of the San Francisco Information Clearinghouse, points out that loft developments are not only unaffordable housing, they also displace blue-collar jobs such as those in the printing industry.

"We are in a [political] situation now where something like live-work can be tolerated even though it is causing tremendous demographic and economic changes that don't even make economic sense," he said.

Matt Brown, director of the Mission District-based St. Peter's Housing Committee, called for the city to finally develop a comprehensive housing strategy.

"We're dealing with a crisis here, and we seem to be dealing with it on a very piecemeal level," Brown said. "Until we can start opening up new avenues for people to get affordable housing and to stay there, until that happens, all we can do is just continue to stop the bleeding."

To his credit, Mayor Willie Brown

worked hard to pass the \$100 million affordable-housing bond. But even nonprofit housing developers who pushed for the bond will tell you it is merely a drop in the bucket.

The city's Comprehensive Affordability Strategy, developed in 1993, found that 100,000 low-income tenants were in need of affordable hous-

ing. Only 369 new affordable units were built in 1997, according to the Planning Department's latest Housing Inventory.

The Brown administration is touting the development of Mission Bay as one step toward addressing the housing crisis and creating entry-level jobs at a living wage. But as we reported

last week (see "Dangerous Mission" 9/30/98), the affordable housing component of the Mission Bay plan leaves a lot to be desired.

Meanwhile, the city is losing existing affordable units at an alarming rate. According to the Tenderloin Housing Clinic, the number of sin-

Continued on page 31

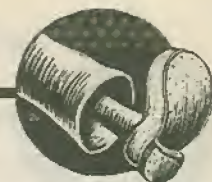


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NEIGHBORHOOD PROFILE INNER SUNSET

Restaurant row? By Savannah Blackwell and Myeast McCauley

THERE AREN'T MANY people who move to the Inner Sunset—where average home prices hover around \$430,000—to find affordable housing. Of course, everything is relative.

"We moved into the area because of the affordability of its houses," said John Evershed, a \$250,000-a-year computer animator who bought a house on Fifth Avenue last year for around \$600,000.

The Inner Sunset—near Golden Gate Park, close to Muni—is one of the city's up-and-coming neighborhoods. And that's a double-edged sword for the area's

money can buy into the neighborhood," Steve Arkin, a college professor who has owned his Fifth Avenue home since 1986, told the *Bay Guardian*. "That means you are going to have a different kind of neighborhood."

Those changes are reflected in the area's commercial life. In recent years the Ninth-and-Irving strip has seen locally owned shops pulling up stakes—many of them replaced by out-of-town companies with deep pockets. In the past four years, five chain stores have replaced locally owned businesses on Irving between Seventh and Ninth Streets.

Neighbors have come together

cater to young professionals. Many shop workers say the new shops are bringing in customers.

"It's getting more upscale, but that's good for business," Rich told us. Rich, who didn't want us to print his last name, is a clerk at Progress True Value Hardware, which is located on a site that's been occupied by a hardware store since the 1920s. "Spinelli's, Starbucks, Noah's—we get all these yuppies now," he said. "They go walking and they spend money."

Not all of Rich's neighbors have profited from the changes to the neighborhood. "A lot of mom-and-pop stores have moved out because they can't afford the rents anymore," real estate agent Alice Mickelwright, who lives on Sixth Avenue, told us. "That's kind of sad, because you don't want what happened on Chestnut Street and Polk Street. We're still trying to have the feeling of a neighborhood here."

And now residents are starting to complain about the proliferation of restaurants—even nice, clean, mid-priced ones. They say those eateries are replacing needed service stores.

"I'd like to see more diversity in the businesses here," said John Drocco, the owner of PJ's Oyster Bed, which

has been on Irving Street for 19 years. "It's mostly restaurants coming in. We've lost our local bike repair shop, our local bakery, and our little ice cream shop."

Maerki agrees. "I think we're seeing market saturation regarding the restaurants," she said. "We're worried about losing local neighborhood services. Pasta Pomodoro [on Irving Street] used to be an auto parts shop."

"We care about our local shops, so whether new businesses are adding some needed service is an issue," Maerki said. Summing up her neighborhood, she made it clear which direction things are heading.

"Compared to Noe Valley, we're not as gentrified," she said. "We're a neighborhood in transition."



Yuppie magnets: Chains that cater to young professionals have replaced locally owned businesses on Irving Street.

residents and merchants.

Housing prices have risen dramatically in the last four years. In 1994 homes sold for an average of \$318,618; they now go for \$431,111. A modest one-bedroom apartment that in 1995 rented for \$825 now goes for \$1,300.

And the incomes of residents have increased correspondingly. A survey of Fifth Avenue between Judah and Kirkham showed that many of those who've moved to the area in the last four years work as professionals, managers, and computer techs and make from \$55,000 to \$250,000 a year. Although the Inner Sunset is still home to large numbers of UCSF students in subsidized university housing, locals also note an increase in young couples with small children.

"As property has become more expensive, only those with more

to fight big chain stores. In July residents successfully blocked a proposal for a 6,500 square foot Rite Aid store at Ninth and Lincoln that could have put smaller shops out of business (see "The Chain Gang," page 41). Five years ago they stopped Blockbuster from occupying two sites at Ninth and Irving, and two years ago they attempted to block a Burger King franchise.

"When we deal with the chain issue the problem is not so much that it's a chain—it's that the size and scale is often inappropriate for the neighborhood," Susan Maerki, president of Inner Sunset Park Neighbors, told the *Bay Guardian*.

But when it comes to smaller, more upmarket chains, the Sunset has been quieter. On the block of Irving between Eighth and Ninth Streets, Noah's and Starbucks

GUARDIAN PHOTO BY FRED VERHOEVEN



ANNIVERSARY



Mansion subsidy: While only one-third of those Americans who qualify for low-income housing subsidies get any help at all, wealthy homeowners like Sen. Dianne Feinstein—whose Presidio Terrace home is pictured above—are eligible for generous tax breaks. More than 80 percent of those with incomes over \$100,000 get housing subsidies through home mortgage interest deductions on their income taxes, according to the National Housing Institute. Feinstein, for example, was eligible for approximately \$165,000 in state and federal housing subsidies on her San Francisco home over the past five years.

GUARDIAN PHOTO BY FRED VERHOEVEN

CLEANSING from page 29

gle-resident-occupancy (SRO) hotel units available to poor people has decreased by more than 1000 in the past five years. Some are no longer available because of fires, others because landlords are choosing to rent short-

term to students rather than to those on public assistance. SROs are one of the last sources of affordable housing in the city.

"You just add it all up and the number of lost units is staggering," Randy Shaw, of the Tenderloin Housing Clinic, said. "Rhetoric aside, you don't see a lot of action to preserve afford-

able housing in this city." **You dirty rat** Even those who have a place to live are experiencing harmful fallout from the crisis. Many think twice about complaining to their landlords about problems for fear of retaliation.

She also asked the owners to re-

able housing in this city."

You dirty rat

Even those who have a place to live are experiencing harmful fallout from the crisis. Many think twice about complaining to their landlords about problems for fear of retaliation.

"What we're seeing a lot of now is that tenants are not willing to complain about any of the problems because they are just lucky to have a home at this point," Matt Brown told us.

Eleanor Jimenez, a 27-year-old single mother who lives in a one-bedroom apartment in the Portola district, was presumptuous enough to ask her landlords for a

working refrigerator last year. The one in her apartment dated back to about 1930, she said. "I couldn't keep any food in the house, and I have a four-year-old son," she told us.

Continued on page 32

DOWNTOWN'S TOP 10

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2. David Coulter	Chairman, CEO BankAmerica	\$5,677,089	Switchboard operator \$19,760.00
3. David S. Pottruck	President, COO Charles Schwab	\$5,030,830	Receptionist \$17,804.80
4. Kenneth T. Derr	Chairman, CEO Chevron	\$4,580,157	Cashier \$13,041.00
5. Millard S. Drexler	President, CEO The Gap	\$3,742,640	Salesperson, retail \$11,876.80
6. Eugene Lockhart	Div. President BankAmerica	\$3,496,181	Loan and credit clerk \$23,233.60
7. Paul Hazen	Chairman, President, CEO Wells Fargo	\$2,942,828	Mail clerk \$17,139.20
8. Michael J. Murray	Div. President BankAmerica	\$2,779,069	Data entry keyer \$15,953.60
9. Mark A. Pulido	President, COO McKesson	\$2,605,104	Pharmacy technician \$19,947.20
10. Micheal O'Neill	Vice Chairman Chevron	\$2,457,606	Automotive mechanic \$25,147.20

This chart shows the total non-option compensation paid to the highest-paid CEOs of San Francisco-based companies, consisting of salary, bonus, long-term incentives such as restricted stock. Source: San Francisco Chronicle, June 1998. Entry-level wages from selected occupations for San Francisco, Marin, and San Mateo Counties from California Employment Development Department.

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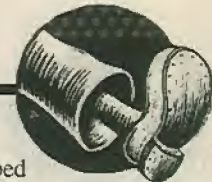
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ANNIVERSARY



CLEANSING from page 31

place the shower door and frame that fell on her son while he was taking a bath last spring.

Not only did her landlords refuse to repair the refrigerator or fix the shower, they also slapped her with a series of eviction notices after Jimenez used her rent money to make the repairs herself. First they said they were selling the house. Then they said they were moving back in.

Jimenez contacted St. Peter's Housing Committee, which helped her draft letters demanding the repairs. The landlords are laying off the eviction notices—for now, anyway.

Declining housing conditions were already an issue before the housing market got so tight. In 1995, according to CBPP, some 13,000 poor renters in San Francisco and Oakland—16 percent of all poor renters in the area—lived in housing that was physically deficient. Another 15,000 poor renters lived in either overcrowded or "doubled-up" housing.

It's a catch-22: the astronomical rents are forcing many tenants to bring in more housemates than are allowed on a lease—a violation that many landlords are using as a way to kick out their tenants and raise rents.

A conservative city?

San Francisco's changing demographics are already making an impact on city politics. San Francisco used to be a magnet for young people eager to fight freeways, fight nuclear power, fight for the rights of the oppressed, and fight to protect the environment.

"People wonder why there isn't more activism in the city," Shaw said. "One reason is that you haven't been able to bring in new generations of activists fighting to improve

the city—because they can't afford to live here."

While you still have to call yourself a progressive to get elected in San Francisco, those elected in recent years are distinctly more fiscally conservative. As Supervisor Tom Ammiano has said, these days a progressive in San Francisco is someone who recycles.

Historian Chris Carlsson, co-creator of the CD-ROM *Shaping San Francisco* and coeditor of the book *Reclaiming San Francisco*, says that to fight gentrification is not to fight against an improved quality of life for city dwellers.

"To question and challenge gentrification is to say everyone deserves to live in a really great house. That should be the true mission of our society—instead of leaving it up to the invisible hand of the market," Carlsson said. "My vision is that every single place in San Francisco would be gentrified. To resist gentrification is to confront the market, not to resist improved housing conditions."

But without city programs to address the crisis, it's not surprising that some residents have taken matters into their own hands. The Mission Yuppiefication Project, for example, calls for the destruction of luxury vehicles that park in the neighborhood.

Neil Smith said that while it's tempting to target the better-off renters moving in, it would be a political mistake. The true gentrifiers, he said, are the developers, greedy landlords, and speculators who move capital in and out of neighborhoods.

Several years ago, state senator Tom Hayden, one of the leaders in the antiwar movement in the 1960s and a founder of Students for a Democrat-

ic Society, stopped by the *Bay Guardian* to talk about his latest book, a reflection on that turbulent political era.

One of the staffers asked him a question that had been on a lot of our minds: How did people in their early 20s like Hayden have so much time for endless, often thankless, political organizing back then? Didn't they have to make a living?

"It was very different back then," Hayden replied. "Housing was so cheap, transportation was so cheap, food was so cheap that it didn't cost much money to survive."

Hayden and many others were able to live on what amounted to very limited pay, from either struggling nonprofits or part-time "straight" jobs, and devote most of their waking hours to political work—or artistic work, or community work, or underground journalistic work, or a lot of other things that didn't pay the bills.

When the price of living in San Francisco is so high that many people are working two jobs just to pay the rent, there's a lot less energy for art, music, poetry, or political activism. It's hard for small organizations to pay people enough to live and do community work in this city.

Now it's becoming almost impossible for a lot of the people who have made this such a world-class city—from the fishers and pasta makers and blue-collar workers to the jazz musicians to the beat poets to the hippies to the punks and so many others—to exist here any more. And when you've lost that part of the city, you've lost San Francisco. ■

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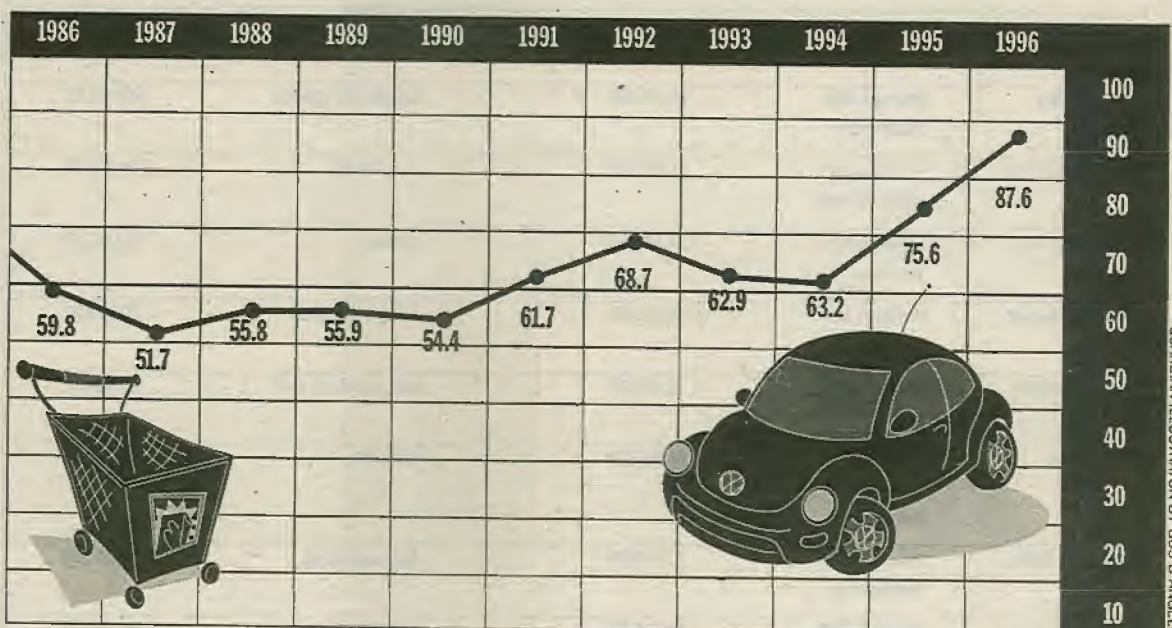
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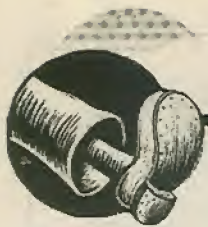
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Rich get richer: This chart shows how the income gap among San Francisco taxpayers has grown dramatically in recent years. The Association of Bay Area Governments uses the percentage difference between median and mean incomes as one measure of income inequality. The mean income is the average of all residents, which rises as the few very rich at the top get even richer. The median is the halfway point between the poorest and the richest, and the farther that point is from the average, or mean, the more unequal the income distribution is. Source: ABAG (based on state income tax data provided by the Franchise Tax Board).



Fighting back

What San Francisco can do to control its own economic destiny

THE ECONOMIC FORCES that are transforming San Francisco can seem both invisible and unstoppable. How do you prevent housing prices from going up when there are so many people with so much money fighting for so few homes and apartments? How can you control Wall Street, Silicon Valley's economic boom, the popularity of San Francisco as a "hot" city?

Well, you can't—not very easily, not within the limits of San Francisco's political jurisdiction. But the changes taking place in the city are not just economic, they're political—and there are a lot of things you can do to prevent the total gentrification of this city.

The first step is to recognize that this is a crisis that needs immediate, aggressive attention. If city officials are willing to treat this unnatural disaster with the same energy they would put toward addressing, say, an earthquake, there's a lot that can be done, in both the short and long term.

Among the top priorities:

- Pass Proposition G on the November ballot, restricting owner move-in evictions.

- Develop a comprehensive local housing policy with specific goals and timetables. Housing policy is scattershot in San Francisco; homelessness issues aren't considered along with affordable-housing issues, or eviction issues. A reasonable policy might set as a firm goal the reduction of evictions by 50 percent a year, the renovation or construction of 2,000 low-cost housing units a year, and a commitment to find long-term housing for every homeless family within six months of the date the family applies for help.

- Extend the condominium-conversion ordinance to cover tenancies in common. Tenancies in common, while a popular way for young middle-income professionals to buy homes, are reducing the available rental-housing stock and causing thousands of evictions. TICs are, for all practical purposes, condo conversions, and the city limits traditional conversions to 200 a year. The city could easily increase the limit to, say, 400 and include TICs—still allowing a reasonable number of TICs but preventing hundreds of evictions.

- Require all landlords who evict tenants to move in to their property to pay a special, one-time fee that could go into a rent-subsidy fund for low-income people.

- Enact a moratorium on all new live-work housing permits until the city has a chance to do a comprehensive environmental and economic study of the gentrification impacts of live-work units.

- Enact legislation clearly stating that illegally evicting a tenant is a criminal offense, punishable by jail time, and create a position in the District Attorney's Office re-

ny release its profit projections for the site.

- Create a position in the Planning Department responsible for monitoring the number of affordable units. The city is losing hundreds of units a year to demolition and conversions, but unless a member of the public hears about and challenges the demolition or conversion of a low-income unit, the city does nothing.

- Bring as much housing as possible into the public sector, and ban the privatization of any public housing.

- Adopt a city income tax (and other progressive tax measures of the sort proposed by Supervisor Tom Ammiano last year). The gap between the rich and the poor is worse than ever in San Francisco, and a progressive, local income tax could be used to redistribute some of that money.

- Adopt living-wage legislation. Living-wage laws require businesses and organizations that contract with the city to provide decent, living wages for their workers. Oakland's living-wage law requires city contractors to pay their workers a minimum of \$9.25 an hour, or \$8 an hour if they provide health insurance benefits. Studies have shown that living-wage laws boost the local economy by increasing the buying power of low-income workers.

- Create a Downtown Transit Assessment District. Pass legislation requiring downtown corporations to pay their fair share for Muni.

Things individuals can do:

- Work to elect people who will support these sorts of policies (Ammiano for board president; don't vote for Mabel Teng).

- Join the S.F. Tenants Union or become active in another of the local tenant groups, which have made real gains in recent years despite an often unfriendly city government.

- Don't oppose affordable-housing developments in your neighborhood. Nonprofit housing developers report that after lack of federal subsidies, NIMBYism is the biggest obstacle to building affordable housing.

- Get involved with community planning efforts in your neighborhood.

- Fight chain stores coming into the neighborhood. Support locally owned, neighborhood businesses.

- Support the upcoming San Francisco Sunshine Initiative. See sfbg.com for details.

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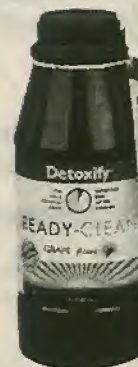
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Ending the high-rise-jobs myth:
This cover, from Oct. 22, 1986, illustrated the second of two Bay Guardian studies by MIT economics professor David Birch that proved conclusively that downtown development destroyed more jobs than it created.

sponsible for nothing but monitoring owner move-in evictions and prosecuting landlords who use illegal OMI's to get around the rent-control law.

- Enact an antispeculation tax on residential property that turns over more than twice in any two-year period (see Unsafe at any Speed, 9/9/98).

- Pass the pending legislation by Supervisor Mark Leno that would prevent landlords from evicting an entire household when one housemate moves out.

- Increase the real estate transfer tax and add the money to a rent subsidy fund.

- Enforce Proposition L, the Presidio housing initiative, by refusing to provide any further city services to the Presidio until all of its vacant housing is made available to low-income and homeless people.

- Shift the balance of new housing at Mission Bay so that at least 80 percent is earmarked for low-income people—and if the developer, Catellus Corp, balks, demand that the compa-

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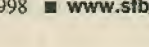
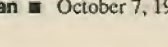
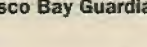
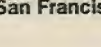
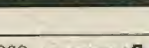
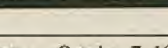
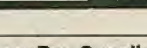
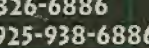
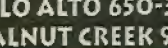
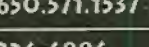
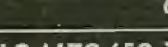
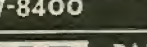
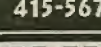
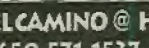
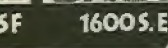
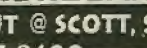
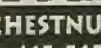
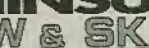
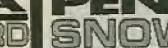
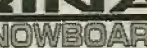
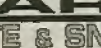
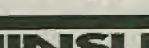
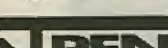
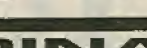
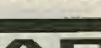
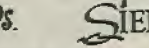
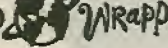
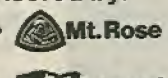
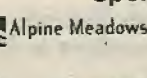
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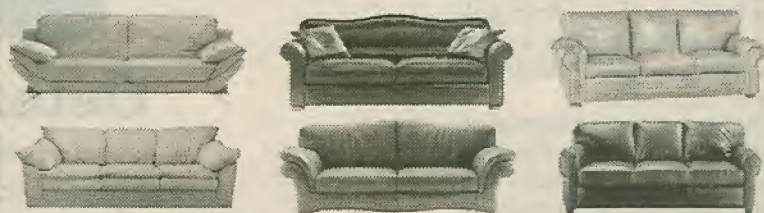
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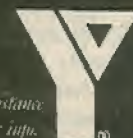
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Art attack

San Francisco's live-work ordinance was supposed to help artists find cheap housing. Now it's forcing them out of the city. **By Angela Rowen**

For 25 years San Francisco filmmaker Lourdes Portillo has focused her lens on Latino art, culture, and history. Her award-winning 1985 documentary *Las Madres: The Mothers of Plaza de Mayo* tells the story of an Argentinean revolutionary women's organization; her recent docudrama *The Devil Never Sleeps* won international acclaim for its poetic portrayal of murder in Mexico.

Portillo is one of the thousands of San Franciscans who have helped build the city's image as an arts mecca. She has always been able to afford space to live and work in the city.

But like hundreds of other San Francisco artists, Portillo has found that all that is changing. Pushed by a booming housing market and a pro-development administration, the funky warehouse buildings that were once only inhabited by nascent businesses and artists are being overrun by offices, stores, and most notably, live-work developments.

Many of the aspiring artists who have brought innovation and dynamism to the city's art scene can no longer find spaces to live and work in San Francisco. Even established artists like Portillo are being evicted from their studios and forced out of the city.

Portillo's studio is located in the Mission District's Bryant Square, a block bounded by 19th, 20th, York, and Bryant Streets and owned by SKS Investments. She'll have to move next year, when work starts on a new project set to include live-work, office, and retail spaces. The building's present tenants pay no more than \$1.50 a square foot per month; a spot in the new development will cost twice that much.

Portillo, who pays \$530 for her studio, says she can't afford the rent increase and will probably have to leave San Francisco. "There is absolutely no space for me in the city," she told the *Bay Guardian*. "It's happening to a lot of us. People are moving to Berkeley and Oakland."

Live-work lie

Portillo blames much of the rampant development of industrial areas on developers who misuse the city's 1988 live-work ordinance.

The ordinance was intended to allow artists to convert warehouse spaces into live-work studios in areas where residential development is otherwise prohibited. Further amendments to the planning code required that the spaces be used for art-related activity.

Mission painter Debra Walker lives in Developing Environments, a low-rent live-work residential hotel that is managed by its artist tenants.

"The ordinance was intended to create spaces like [artist co-op] Project Artaud," she told us.

But instead of low-rent studios for artists, developers are putting up purely residential condos on cheap industrial land and selling them at top prices. And the city is doing nothing to stop them (see "Stealth Housing," 5/7/97).

In 1990 the law was expanded to allow nonarts businesses to occupy live-work spaces. But the live-work boom didn't begin until 1994, when real estate brokers convinced banks to finance live-work projects just like any other residential projects, with longer-term mortgages and lower interest rates. "That's when the Residential Builders Association started building like crazy," the Planning Department's Susana Montana told us.

According to a study released by the department in February, San Francisco had 965 live-work units at the end of 1997. As of February 1998, 2,291 units have been or will soon be approved. In less than two years, the availability of industrial space has dropped from 7 to 5 percent.

And the cost of live-work space is rising. In 1996 warehouse space in Potrero Hill rented for 55¢ a square foot. The price rose to 80¢ in 1997; the department expects it to surge to \$1.40 by the end of the year. The Mission-SoMa area is seeing a similar pattern: the cost of live-work spaces there rose 31 percent between 1996 and 1997, according to the Planning Department study.

Critics say new "live-work" development has resulted in the replacement of artists with software programmers and multimedia entrepreneurs eager to soak up San Francisco's chic urban lifestyle. According to a 1998 study conducted by the South of Market Foundation (SOMF), most of the new lofts in SoMa are purely residential. The study found that only 15 percent of live-work units have registered businesses in them.

Sue Hestor, a land-use attorney who has been at the forefront of the battle to stop phony live-work development, told us many of the new live-work projects are being developed near transit links to Silicon Valley. She estimates

that 300 to 400 of the new loft units pending approval or under construction are in walking distance of Caltrain stations or the 380 freeway. "That's a clue to who is living in these places," she said.

In March the Planning Department introduced interim guidelines for regulating live-work development, requiring that certain live-work projects, including those that would displace existing residents, undergo a discretionary review hearing. Artists hoped the new guidelines would empower the Planning Commission

Among the projects the board has approved is the development of the old Best Foods factory in the Mission, set to include multimedia and software companies and a Starbucks, along with 69 live-work units (see "Live-work and lattes," 4/29/98). For more than a year artists pushed developer 1900 Bryant Street Investors to make some of those units affordable to artists and start-ups. It refused. On Sept. 3 the Planning Commission approved the project without requiring that it include affordable housing.

Joan Holden writes for the San Francisco Mime Troupe, which

buildings. "We're safe because we've bought our own space, but that's not the case for a lot of artists," Holden said. "That's why there's a mass exodus to Seattle and Emeryville."

Office max

Residential development isn't the only force squeezing out artists. According to a 1997 study by Whitney Cressmen, a real estate advisory service in San Francisco, rents have also risen for purely commercial property. In SoMa commercial rents have increased by 63 percent between 1995 and 1997, from about \$8 a square foot to \$22—which puts San Francisco property out of the range of most manufacturing companies and startups.

Office space is also booming in industrial areas. According to the planning department study, "Many industrial buildings are being converted to office buildings, because owners and landlords can receive higher rents for these spaces."

As a result, traditional industries such as apparel and printing are being driven out of the area. SOMF found that as of July 1997, 400 jobs had been displaced from SoMa, 345 of those due to loft development; 380 more were in jeopardy.

And not a few of those jobs are arts related. Gail Silva is executive director of the Film Arts Foundation. She told us escalating real estate prices affect not only individual artists but also the organizations that support them. Her group has paid 44¢ a square foot for its Ninth Street building since 1983; Silva said the foundation could be facing eviction when its lease expires in four years. "This place we're in is perfect for live-work," she said. "It's happening up and down this street."

Sabrina Klein is executive director of Theatre Bay Area, a theater and dance company that provides technical and educational support for 3,200 Bay Area artists. She told us San Francisco's theater scene has changed since the building boom took hold. The critically acclaimed American Citizens Theatre was recently forced to move its offices from San Francisco to Walnut Creek. The companies that are still in the city are forced to compete for a diminishing number of spaces in which to perform.

"Theater spaces are booked months in advance, and the waiting lines are getting longer and longer. There are flourishing young people making great theater, with loyal audiences and donors who support them, and they can't perform a whole season because they can't find the space to do it in," she said. "It's really going to affect the artistic landscape of the city." ■



GUARDIAN ILLUSTRATION BY BARBARA POLLACK

to regulate live-work development, either by ensuring that the units were low-rent or by turning down projects that threatened artists and businesses.

But of the dozens of projects that have come before the commission since March, only three have been rejected, and the Board of Appeals overturned one of those rejections. None of the three projects rejected by the commission had the backing of powerful live-work developer Joe O'Donoghue's Residential Builders Association.

owns its own building in the Mission. She says live-work guidelines won't be effective until the city commits to buffering artists from market forces. She points out that the guidelines only require the commission to "discourage" live-work developments that threaten tenants or are incompatible with neighborhood aesthetics. "They don't really require that there be drastic reforms in how the city balances industry with the arts," she said.

Some arts activists, including Madrina executive director Judy West, want the city to help artists buy their own

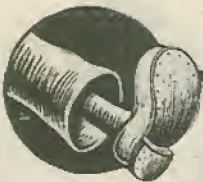
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Concrete jungle

In the nation's toughest housing market, staying off the street is tougher than ever. By A. Clay Thompson



Ground down: Patty looks out from her encampment on Hampshire Street.

THIS WINTER MAY kill Pokey. The HIV-positive 22-year-old lives in a tent in a city park. It's not the best place for a man with a weakened immune system to dwell—especially not during the rainy season.

"I've basically given up," says Pokey quietly, standing in the gutter of Haight Street near Stanyan.

About a year ago he had a little more hope. He had been clean and sober for six months and had graduated from a live-in drug program run by Walden House. He thought he had beaten his heroin addiction, and he began looking for an apartment. He's lived on the streets since he was 12.

"I started looking the last three weeks I was [at Walden House]," Pokey says. Social workers and friends helped him look. "I tried day in and day out to get a place and a job. I couldn't take it. I flipped out. From there I went all the way back down." He is once again wrestling with heroin.

In his two years in San Francisco, Pokey estimates, he's looked at between 30 and 40 apartments, with no

success. Subsisting on \$299 to \$490 a month, depending on the whims of Supplemental Security Income administrators, he can't even afford a room in a residential hotel. The smallest go for \$400 to \$500 a month, and there aren't even many of those left; in the past five years the city has lost about 1,000 hotel rooms, most to demolition and renovation.

"How can I use my money on a hotel room when I'm not gonna have any money to eat?" Pokey says. "I'm supposed to eat three times a day, when I take my medicine."

Less than 10 years ago, in 1989, the city put the number of people homeless on any given night at 6,000. Now that figure is estimated at be-

tween 11,000 and 14,000. Over the past decade homeless deaths have climbed from 16 in 1987 to 153 in 1996. A 1996 study by the National Law Center on Homelessness and Poverty ranked San Francisco one of the five worst cities in which to be homeless; the report blamed harassing police practices.

About 3,000 shelter beds are available to San Francisco's homeless population, including 600 in a giant warehouse on Mission Rock Road in China Basin. The Mission Rock shelter, which clients have dubbed "Prison Rock," was opened last year in the wake of Mayor Willie Brown's campaign to kick the homeless out of Golden Gate Park. The shelters are full or over-capacity nearly every night of the year.

"The city does nothing for families. It stands by as the affordable housing stock is destroyed," says Sandra Stewart, project director of Families Rights and Dignity. Stewart, a mother of three who was once homeless, advocates for poor and homeless families. She says she's seen a "mass exodus" of low-income families from San Fran-

cisco.

"Mabel 'teng went on about this being the 'year of the child'—well, not for homeless children," Stewart says. She's angry that the city vetoed a \$75,000 eviction-prevention program for families in a year when it had a \$100 million budget surplus. According to Stewart, five years ago families could get emergency shelter on demand. Today the city's 130 family-shelter beds are full, and the wait list stands at around 100 families. The average family on the list consists of a single parent and two children.

In the nation's toughest housing market, the help offered by welfare programs isn't much help at all. As of September 1997, 12,475 San Francisco families received subsidies from CalWORKS, the federally funded welfare program for families; a similar number of adults get General Assistance from the county. A family of three receives \$565 a month from CalWORKS; G.A. recipients, including workfare workers, get \$279 to \$345. In the Bay Area \$565 is barely enough to pay for a motel room—with almost

nothing left for food and other necessities.

Many of those on the streets are there for want of an affordable apartment. Staffers at Youth Industry, a non-profit that trains and employs homeless and formerly homeless young people, say that the lack of housing is the hardest problem to solve. The agency provides paid internships to 24 teens and twentysomethings, many of whom put in 40 hours a week only to sleep on the streets. According to Youth Industry managers, "very few" of the young interns have permanent housing.

"More and more of our youth are very—how do I say this?—high functioning," says Vida Merwin, a youth service coordinator with the non-profit. "They don't have drug problems. They can hold a job—they're proving it here. They have academic aspirations. But they're forced to rely on [social] services."

Youth Industry intern Jamie Allsup, 22, has spent most of the last three years on the streets of San Francisco. During his first three months on the job he slept in front of the Youth Industry office, using the arrival of his coworkers as an alarm clock. Since then Allsup has spent half his \$800 monthly income on a residential hotel room, sharing a bathroom with 40 other residents. At the end of the month, after he's paid his shelter, food, and old hospital bills, Allsup has \$15 left—not much to put toward a deposit on an apartment. Since the hotel has no cooking facilities, he wastes money eating out every meal. As a single-room-occupancy tenant, Allsup has few guarantees that he'll retain his room from one month to the next.

Cheeto, a mohawked 21-year-old, works at Pedal Revolution, the Youth Industry bike shop. He's getting paid to learn to repair cycles, enthusiastically working six days a week and bedding down in parks and parking lots at night. Cheeto refuses to stay in hotels; he's hoping to save money for an apartment in another city—maybe Oakland. Figures provided by the Department of Human Services show that the vast majority of those who get off the streets do so by leaving San Francisco.

Even in a cheaper market, Cheeto is going to have problems. He has no rental history or landlord references. He jokes about his credit record: "They could go down the street and ask everyone I know if I pay back the money I borrow."

"I don't have any delusions about living in San Francisco unless I'm living like I am now," he says. "This place is a playground for the rich." ■



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ANNIVERSARY



The East Bay effect

The end of effective rent control has decimated affordable housing in Berkeley. **By A. Clay Thompson**



GUARDIAN PHOTO BY KRISTEN LOKEN

Telegraph Hell: Andy Peretti has a good, steady job but can't find a pad he can afford.

ANDY PERETTI has been searching for an East Bay apartment for almost a year. Right now he's crashing with friends in Oakland, and he's growing more frustrated by the day. The problem: he takes home \$700 to \$800 a month working 35 hours a week at Sharks, a Telegraph Avenue retail joint.

That makes him ineligible for an apartment in the city of Berkeley.

With one-bedrooms going for \$900 a month on average, Peretti doesn't even make enough to pay the rent—let alone handle such luxuries as food, clothing, and transportation. Even if he found a pal to split the rent with, Andy would lose the competition for the Bay Area's scarcest commodity. Up against an army of stock-option-endowed high-tech professionals drawn to the Bay Area by the booming computer industry, the scruffy used-clothing clerk doesn't stand a chance.

Andy is the archetypal service sector employee of the Bay Area future—a person unable to live in the gentrified city he or she serves.

"It's disheartening at times. I work here, pay taxes, try to contribute to the community, but it just doesn't seem like there's a place for me," the 22-year-old New England native said.

Eleven months ago a friend of Peretti's lured him from New Hampshire with the promise of a room in a South Berkeley boardinghouse. The room didn't work out, and he ended up

sleeping in a hallway for a couple months. "I was under everybody's foot all the time. It was kind of a drag," the good-natured Peretti recounted. During his days in the Bay Area, he's lived in a broken-down van (\$50 a month) and on innumerable couches; his possessions lie scattered about half a dozen houses. The only thing between him and homelessness, he says, is the kindness of friends and neighbors.

The high school graduate insists he isn't some bohemian kid slumming in an attempt to piss off middle-class parents.

"I don't consider myself a slacker. I have a full-time job; I'd pay my rent and bills—if I could find a place to rent."

In the 1990s, rent increase allowances by the Berkeley Rent Stabilization Board decimated the affordable housing stock. A May 1998 Berkeley city report on homelessness details some of the damage. In 1990, the report notes, there were an estimated 10,279 rental units in Berkeley with rent ceilings under \$400 a month. By 1996 there were just 1,300.

Over the past two years the phase-in of a 1995 law called the Costa-Hawkins Act has rid Berkeley of even more affordable units—and working-class people.

It came from Sacramento

For more than a decade, Jim Costa, a Fresno Democrat who authored the

"Three Strikes" crime bill, pushed to restrict rent control. Costa had a grudge against local rent regulations that he thought went too far—especially vacancy control ordinances. David Roberti, a senator from West Hollywood who was the longtime state senate president, managed to block Costa's rent and vacancy control rollbacks—until term limits forced Roberti to retire in 1994.

Phil Hawkins, a Republican from Cerritos, carried an assembly version of the bill, and on Aug. 4, 1995, Pete Wilson signed the Costa-Hawkins Act, putting the law into effect on New Year's Day 1996. The law repealed vacancy control regs in Berkeley, Cotati, East Palo Alto, Santa Monica, and West Hollywood—the five cities that had them on the books. The law allowed property owners to increase rents on vacant units by 15 percent or to 70 percent of market value—whichever amount was higher—twice between 1996 and 1998. Starting Jan. 1, 1999, vacancy control will be completely dead.

Rent control prevents landlords from jacking up a tenant's rent at will. But without vacancy control, a property owner in search of the big payoff has an incentive to evict tenants, leave the property vacant for a month, and crank up the rent for any new leasee. Berkeley's vacancy control law prevented landlords from leaving properties fallow to reap massive rent increases.



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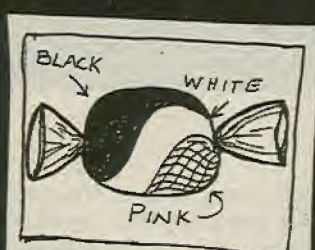
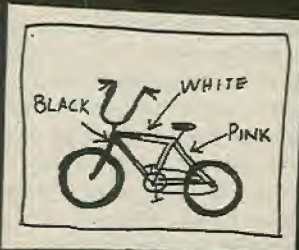
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ANNIVERSARY

Under Berkeley vacancy and rent control regs, property owners who made capital improvements could petition the Rent Stabilization Board to let them raise the rent.

From 1980 to 1990 the median home price in Berkeley rose (in constant dollars) from \$96,400 to \$256,500—a 166 percent surge. During the same period, renter incomes increased by only 11 percent—little more than 1 percent a year. In that era—thanks to rent control—median Berkeley rents rose at about the same pace as wages.

In the eight years since 1990, median home prices in Berkeley have soared. By February 1998 the average sales price of a three-bedroom Berkeley house had hit \$360,000. Home prices directly affect rental prices; higher mortgages equals higher rents. A 1990 lawsuit filed by landlord (and UC Berkeley philosophy professor) John Searle forced the city to raise rents 26 percent in 1991. Following the "Searle increase," a pro-landlord majority on the Rent Stabilization Board jacked up rents several times in the early 1990s.

The rent board increases and the phase-in of Costa-Hawkins—along with the explosive growth of Silicon Valley—have sent rents way out of the range of lower income folks. Dana Goodell, manager of Homefinders Bulletin, a Berkeley company that lists rentals to prospective tenants, told the Bay Guardian that in the two years since Costa-Hawkins began to take effect the average rent for a one-bedroom has skyrocketed from \$600 to \$900—a 50 percent increase in two years. Vacancy rates in Berkeley hover under 2 percent, and Goodell estimates that Homefinders' listings have decreased by half in recent months.

"There are about one hundred people for every unit available," Goodell said. "I really feel bad for the elderly, the disabled, young mothers with Section 8—they simply cannot find housing in this area."

Urban renewal and the Loma Prieta quake have cut single-room-occupancy (SRO) hotel space by nearly half. City planners estimate that SRO units—which provide cheap shelter to seniors and poor folks—have dropped from 825 in 1985 to 474 in 1995.

Another factor contributing to Berkeley's great '90s housing crisis is a city neighborhood preservation ordinance that limits the construction of big apartment buildings. Though the ordinance helps maintain Berkeley's quiet, small-town feel, it means that new housing will only come in small amounts.

Rents in Oakland are on the rise as well. According to Jeff Levin of the Oakland Community and Economic Development Agency, rents for studios and one- and two-bedroom apartments jumped 8 to 9 percent between 1996 and 1997. The city agency doesn't have figures for 1998, but Levin expects they'll reveal a continuing upward trend. "Most low-income renters in Oakland pay more than 30

percent of their income for housing," Levin said. "We've got twenty or thirty thousand people with serious housing problems."

Mona Breed, executive director of Sentinel Fair Housing, an Oakland tenant advocacy organization, is seeing those "serious housing problems" firsthand. Breed told the Bay Guardian that between September 1997 and September 1998, Sentinel experienced a 35 percent increase in clients needing eviction counseling. "Many of those individuals are receiving 30-day notices, the no-cause notice," Breed said. "The speculation is that the landlords are giving the notices to get rid of the tenants and get higher-paying tenants in."

Skyrocketing housing expenses couldn't come at a worse time for low-income folks. While computer programming experts are becoming millionaires, unskilled workers' wages have been stagnant or declining for 25 years. From 1981 to 1990 the minimum wage was locked at \$3.35 an hour—it has now hit a whopping \$5.75 an hour. And folks like Peretti—butchers, bakers, candlestick makers—are lucky to clock \$6.50 or \$7 an hour.

Things have been even worse for welfare recipients, with federal, state, and county-paid benefits plummeting for years. Alameda County, for example, cut General Assistance checks from \$345 to \$221 in 1996. Capping years of declining benefits, the Welfare Reform Act of 1996 slashed \$70 billion in federal welfare funds over seven years.

Elise Brown, a lawyer at the East Bay Community Law Center, told us that calls from renters in crisis have doubled since July. The surge has been caused partially by the defunding of the Alameda County Legal Aid Society but mainly by soaring rents. "We have increasing numbers of cases of people who simply cannot afford the rent," Brown said.

"Rent control has helped to keep this place racially and economically integrated," she said. "Without it this is going to be a completely different region.... It's not OK to live in an area that is all one economic class."

Landlords don't think rent control is the solution. "The reason we're having rising rents is the lack of supply, and rent control is aggravating that," Glen Stevick, president of the Berkeley Property Owners Association, said. "If you look at Cambridge [Mass.], where they removed rent control, people are starting to build and rent rooms in their houses. Overregulation has caused this problem." Stevick told us that many property owners would rent their spare rooms if there weren't regulations restricting the practice.

Peretti's current situation finds him cooking and cleaning for three Cal students in exchange for a spot on the couch. He's got 800 bucks in the bank and plans to keep saving money for an apartment that may never materialize. Peretti laughs about his life, but the joke is getting stale. "If I don't find a permanent place by the end of the year, I'll move back east," he says. "It'll be over a year of looking, and I can't take it that much longer." ■

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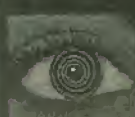
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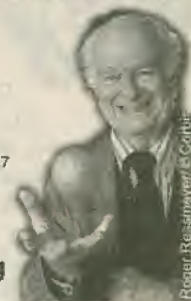
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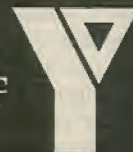
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The chain gang

If most San Franciscans oppose chain stores, why won't the city keep them out? By Tamara Thompson

IN A STUDY OF NEIGHBORHOOD issues this summer, the San Francisco Planning Department surveyed 350 neighborhood organizations on myriad issues, including the impact of chain stores in their areas. According to a report on the survey released in August: "Overall, 89 percent of the neighborhood organizations indicated that there are some negative qualities associated with chain replacement of local business," and "the largest number of respondents indicate this type of replacement of local businesses in their shopping areas are 'usually negative.'"

In other words, the city's own planners have found that the vast majority of San Franciscans don't want chain stores in their neighborhoods.

And yet, the chains keep coming.

A year ago it seemed no one in the Bay Area had even heard of a Rite Aid, let alone shopped in one. But since the Pennsylvania-based megachain pharmacy gobbled up 1,006 Thrifty PayLess stores in 1996, Rite Aid has become a household name.

The country's largest drugstore chain, with more than 4,000 stores nationwide, Rite Aid now runs seven stores in San Francisco, including six from the old Thrifty PayLess chain. According to records on file with the San Francisco Ethics Commission, the chain is lobbying to add 12 more stores around the city. Company spokesperson Darolyn Davis declined to say what the chain's long-term goals are for San Francisco.

Rite Aid, which posted annual sales of more than \$11.3 billion for 1997-98, certainly isn't the only big chain working its way into San Francisco. Walgreens, a mondo-chain in its own right, with more than 2,500 stores nationwide, is giving Rite Aid a run for its money in the turf war for local drugstore dollars.

With its 1998 sales up 14.8 percent at \$15.3 billion, Walgreens too is growing. Five years ago Walgreens had just 28 San Francisco locations; now there are 38. The company plans two more stores in San Francisco in the next year and a half, company spokesperson Michael Plozin said.

Starbucks has also muscled its way into the city. In 1993 the Seattle-based coffee giant had just 7 stores in San Francisco; today there are 29, and a new store is under construction at 19th Avenue and Irving Street. The company's publicly stated goal is 2,000 stores worldwide by 2000; there were 1,845 Starbucks outlets as of Aug. 23.

Crown and Super Crown, Barnes & Noble, and Borders Books and Music stores — with their superstore selections and basement prices backed by wholesale buying power — are also waging a pitched battle

nationwide for consumer loyalties and book bucks, prompting small independent booksellers across the country to file an array of unfair business practices lawsuits against the companies.

The Generica way

But for all the size and strength of the corporate giants, the little guys are fighting back.

Residents in the Inner Sunset successfully petitioned the San Francisco Board of Supervisors in August to overturn a Planning Commission decision allowing a Rite Aid on the corner of Ninth Avenue and Lincoln Way. Since 1995, Inner Sunset residents have also warded off a Blockbuster video store and a Boston Market restaurant.

Borders is currently facing opposition to plans for a big store on Union Street, across from independent Solar Lights Books. The Northern California Booksellers Associa-

"This is one of the best urban neighborhoods in the country," she told the *Bay Guardian*. "If we let go of it, why would people want to come here?"

Just last month North Beach residents found themselves fighting chains on two fronts: Rite Aid angling for the old Pagoda Palace Theater building on Columbus Street and a chain-owned restaurant opening for business on Stockton Street.

Some 30 members of the neighborhood group Telegraph Hill Dwellers (THD) turned out Sept. 23 to protest the opening of Fuzio, an Asian-Italian pasta restaurant owned by the Chevy's chain. Claude Perasso, general counsel for the restaurant

Fuzio, with its stylish facade and "universal" pasta dishes that top out at \$6.95 for sweet chile prawn noodle salad, is a "slap in the face" to the long-standing traditional Italian bistros that line the block.

Just a few days earlier, community uproar forced Rite Aid to abandon its plans for the store at the Pagoda Palace Theater site. What should have been good news for neighborhood activists turned sour as Mayor Willie Brown and Supervisor Mabel Teng stepped forward with glowing support for a store elsewhere in North Beach. Community members say Rite Aid isn't welcome in their neighborhood at all.

"We're supposed to be happy with this?" THD president Gerry Crowley asked. "It's disgusting."

Neither Brown nor Teng returned phone calls from the *Bay Guardian* seeking comment on their positions on Rite Aid and chains in general.

Rite Aid, for its part, "hopes to be able to work with neighbors and neighborhood organizations and come to agreement and understanding" about what they want in their communities, spokesperson Davis told the *Bay Guardian*.

Davis said Rite Aid wants to build "small neighborhood pharmacies that fit into the communities" — never mind that the Pagoda Palace and Inner Sunset proposals were 9,200 and 6,500 square feet respectively. As a comparison, a modest two-bedroom house is around 1,000 square feet.

Davis said neighborhood groups who oppose chains wholesale are off base, noting that "commercial areas are just that" — places where the city has decided business can be conducted in the spirit of free enterprise.

Just say no

That's exactly what makes chains notoriously hard to regulate. Ordinances designed to affect chains must apply to local businesses as well. In many cases, because of their large size or the type of business, chains need to get conditional-use permits from the city to operate. Through that process, the commissioners have some leverage to keep chains out. But decisions must be based on such things as traffic impact, parking availability, size, and hours of business — they can't simply reject a chain store because they don't think it belongs in the neighborhood.

And many times chains are able to sneak in without such a permit if their plans meet area requirements. In such



GUARDIAN ILLUSTRATION BY BARBARA POLLACK

And as the *Bay Guardian* reported more than a year ago, do-it-yourself mecca Home Depot has mom-and-pop hardware stores shaking in their boots (See "Home Despot," Feb. 26, 1997). The list goes on and on: haircut chains, fast food chains, clothing chains, auto parts chains, office supply chains, music and video chains, import chains, grocery chains (see "When the Chains Come Marching In," July 20, 1994).

Although the fields of commerce vary widely, all are making forays into what was once little-guy territory and are positioning themselves where the competition is easy to knock off.

tion, which represents more than 300 independent booksellers, is rallying support against the chain in hopes of convincing the Planning Commission to deny Borders a conditional-use permit at its hearing Nov. 5.

Activists say the powerful anti-chain sentiment is primarily driven by the fear that chains make once-unique neighborhood shopping districts just like any other in the country, creating a homogenous look many call "Generica" — generic America.

Marsha Garland, president of the North Beach Chamber of Commerce, says that the influx of chains strikes at the very heart of her neighborhood's character.

chain, professed bewilderment as he watched protesters circulate in front of the restaurant opening night, lofting signs that read "Italian Name Disguises a Chain" and "Unchain North Beach."

"Maybe we really were being naive, but we had no idea of any of these issues," Perasso told the *Bay Guardian*. He described the chain, which includes 75 Chevy's and two Fuzios (with two more on the way here by year's end), as a "truly small company" founded and still based in San Francisco.

Locals would have none of it.

Phil DiMauro, 32, has lived in North Beach all his life. He said

Continued on page 42

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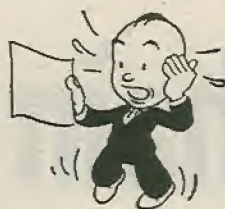
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CHAIN GANG from page 41

cases, neighbors can call for "discretionary review" hearings by the Planning Commission—but only if they know the business is coming. There is currently no provision for notification of neighbors that a business is coming if it doesn't require a conditional-use permit.

"There's just not very much political will in this town to say no to [chains]," THD member Aaron Pelskin said. "This town is for sale."

One thing is clear: the chains do have friends—and money—in high places.

During his election campaign Brown came out strongly against chain stores, writing in response to one campaign questionnaire: "We must discourage the encroachment of large chains and outlets which tend to stifle job growth and export dollars out of the community." But he's changed his tune rather dramatically since taking office.

Besides siding with Rite Aid on its North Beach push, back in December 1996 Brown reversed his opposition to a Home Depot at Pier 80 in the Bayview District (which was never built) after his former campaign manager, Jack Davis, took him on a tour of the company's Colma store. Home Depot had paid Davis \$30,000 to lobby the mayor on its behalf; Brown said he simply changed his mind after shopping at the store.

Something similar may be happening with Rite Aid.

According to the San Francisco Ethics Commission, so far this year Rite Aid has shelled out nearly \$20,000 for local lobbying efforts: \$9,360 to power-broker lawyer Robert McCarthy to lobby for new store locations and another \$10,000 to longtime Brown friend William Rutland for lobbying on a proposal to build low-income housing in conjunction with new Rite Aid stores. That plan, linked to new stores in Bayview and another unnamed location, was first reported in the *San Francisco Observer* in September.

The promise of affordable housing gives the chain critical leverage with city policy-makers in an election year—and gives Brown another opportunity to turn the Bayview District into a personal pet redevelopment project. On a rundown strip lined with liquor stores, check cashing businesses, bars, and small markets, a Rite Aid and new housing at the corner of Third Street and Oakdale Avenue means, to many people, hope for turning the neighborhood around.

Even so, "a lot of people are very wary" of Rite Aid coming in, Onnyx Walker, president of the Bayview-Hunters Point Merchant Association, told the *Bay Guardian*. Walker runs Onnie's Café and Juice Joint on what he describes as "the worst part of Third Street."

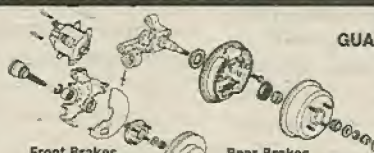
"You say yes because of the community," Walker said, "but the devil comes with the deal." ■

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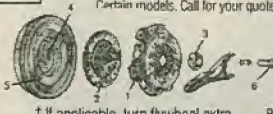
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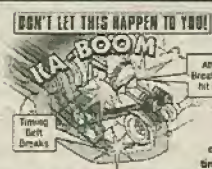
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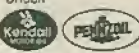
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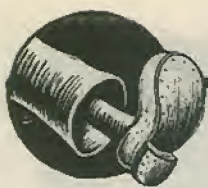
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The OMI factor

A new study suggests that evictions are driving up neighborhood rents. By Tim Redmond

OWNER MOVE-IN evictions are a significant factor in rent increases—and thus in the gentrification of San Francisco neighborhoods—a detailed statistical study by three City College students suggests.

The study bolsters the claim of tenant activists that hundreds of landlords are abusing the owner move-in law to evade rent control by evicting tenants who pay low rent and putting their apartments back on the market at higher rates. And it undercuts the landlord lobbyists' contention that OMI evictions are mostly legal and account for only a tiny, unimportant portion of the overall increase in the cost of rental housing.

"Our data supports the Tenants Union argument that there is a relation between rent increases and the number of OMIs," the study states. "This relation suggests that landlords may in fact be taking advantage of the OMI as a way to raise rents."

The students, Anders Corr, Melanie Hall, and Mike Miller, used a sophisticated economic analysis to determine the correlation between rent hikes and OMIs in 13 neighborhoods. (The entire study is available for review at sfbg.com.)

The students' professor, Keith Neal, said the students did a good job.

"The technique they used determines whether the observation could be just explained away by random chance, and they found that it wouldn't be explained by random chance," Neal said. "It seemed like they proved their point quite well using the technique."

Among their conclusions: over a given period and in a typical area, a 150 percent increase in the number of OMIs is associated with a 22 percent increase in rents.

City figures show that OMIs have increased 147 percent between 1994 and 1997, and real estate industry figures show that median rents have risen 100 percent in the same period. So the study can be interpreted to suggest that the wave of evictions is responsible for almost 25 percent of the overall increase in the price of rental housing.

That's a far more significant percentage than landlords have

ever acknowledged, and it indicates that a sizable number of the OMIs are being used as a tool to circumvent the city's rent-control law.

"If all of these evictions were legitimate, they shouldn't be causing these huge rent increases," tenant lawyer Cathy Mosbrucker, who handles dozens of OMI eviction cases, told the *Bay Guardian*.

Corr told us that the study could be interpreted in two ways: an increase in illegal OMIs could be driving up rents, or soaring rents

But once a unit becomes vacant, all controls are off and the place can be rented at whatever price the market will bear.

Tenants who have lived in booming neighborhoods such as the Mission or Noe Valley for more than three or four years are paying far below market rates—and tenants who have lived in the same unit for 10 years are paying just a small fraction of what the landlord could get if the unit was vacated.

That gives landlords a powerful incentive to evict long-term tenants—and one of the few legal ways a landlord can get rid of a rent-paying, law-abiding tenant is to claim he or she (or a close family member) wants to move into the unit.

Some OMI evictions are entirely legitimate: New owners who buy a single-family home that's occupied by tenants, or partners who buy a multiunit building through a "tenancy in common," often decide to move in. And when that happens, the immediate impact on neighborhood rents should be relatively minimal. By taking a rental unit off the market, any owner move-in decreases the supply of rental housing and thus puts more pressure on an already tight market. But that alone shouldn't account for the extent of the correlation between OMIs and rent hikes the study revealed.

However, tenant lawyers and groups such as the San Francisco Tenants Union have charged for years that the OMI provision is commonly abused. "It's very hard to enforce, since nobody monitors the situation," Mosbrucker noted. "People evict long-term tenants, claim their relatives want to live in the building, and a few months later, the relatives are gone and the place is back on the market at a much higher rent."

And while the authors acknowledge that there are numerous factors that influence rent hikes, and that the correlation between OMIs and rent increases is not overwhelming, they say the results indicate enough of a connection that the city ought to conduct a more extensive, detailed review of the situation.

P.S. Anders Corr's book *No Trespassing! Squatting, Rent Strikes, and Land Movements Worldwide* will be published by South End Press next spring.

'People evict long-term tenants, claim their relatives want to live in the building, and a few months later ... the place is back on the market at a much higher rent.'

CATHY MOSBRUCKER
Tenant lawyer

could be providing an incentive for landlords to evict long-term tenants and re-rent their apartments. Ted Gullicksen of the San Francisco Tenants Union, which helped the students collect data for the study, says the truth is probably a combination of both.

"OMIs are both a cause and an effect of gentrification," Gullicksen told us.

The OMI issue has become a major political battleground: tenants and landlords fought bitterly over legislation to restrict the evictions earlier this year, and an initiative imposing much tighter restrictions is on the November ballot.

The city's rent stabilization ordinance limits annual rent increases on occupied apartments.



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A year of raising hell



Photos from Bay Guardian events in 1998

GUARDIAN PHOTO BY JOSE PAZ



Mask appeal (below): Adam Shandobil and Bruce B. Bruggmann get ready to ride at this year's Gay Pride parade.

GUARDIAN PHOTO BY JEAN DIBBLE



Beer bust (right): Staff members celebrate the Best of the Bay edition outside local watering hole Sadie's Flying Elephant. Front row, from left: Tim Redmond, Mandy Weltman, Genelle Izumi. Second row: Michael Dalke, Mieka Strawnhorn, Jodi Levin, Miriam Wolf. Third row: Georgi Rausch, Stephanie Snyder, Scott Hassenflu, Tari Wilde, Randall Lyman, Kristin Santosuosso, Karen Dispo, Jean Dibble, Scott Wazlo. Fourth row: Mary Jo Mrochinski, Tara Torpey, Ryan Loiselle, Kyhiera Miller, Doug Leonard, Adam Shandobil, Tia Woodward, Daniel Zoll. Fifth row: Jeff Sward, Tricia Taborn, Alex Kuethe, Rose Meere, Carol Khan, Kimberly Leal, Eric Geslien, Ketsia Conwell, Kevyn Bridgeman. Sixth row: Michael Ellerlin, Gina Morris, Nancy Hui, Darien Dumanis, Chiara Hanna, Shelah Moody, Chris Owen, Summer Burkes. Seventh row: Jon Maples, Hope Vanvelsen, Sandy Lange, Warren Spicer, Emily McManus, Rebecca Engel. Eighth row: Bruce B. Bruggmann, Belinda Griswold, Frankie, Gabriel Roth.

Mixin' it up: Lisa Foster, Margaret McGrane, and Lori Speaks (from left) get to know each other at the new-employee mixer.



GUARDIAN PHOTO BY FRED VERHOEVEN



GUARDIAN PHOTO BY FRED VERHOEVEN

Golden: Arts and entertainment capo J.H. Tompkins speaks at this year's Goldie awards.



GUARDIAN PHOTO BY JEAN DIBBLE

Aloha OH! Vidal Perez, Nancy Hui, and Stephanie Snyder (from left) make with the hula on the Bay Guardian's float at Pride '98.

GUARDIAN PHOTO BY FRED VERHOEVEN



Some good 'terns: At this year's Goldies, editorial coordinator Cassi Feldman (front, right) is surrounded by this semester's crop of interns — (from left) Sam Ames, Shelah Moody, Myeast McCauley, Fiona Williams, Dan Cox, and David Fear.



GUARDIAN PHOTO BY JOSE PAZ

Meet the new boss: R. Seth Friedman chats with Bruce B. Bruggmann at the new-employee mixer.

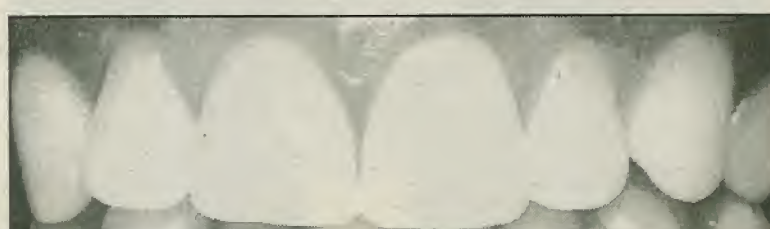


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BY ISADORA ALMAN

The girl he left behind

Q: A few months ago Sandi, who was the love of my life, moved back to town. We met more than 20 years ago in seventh grade, and eventually we shared our virginity with one another. She became the standard to which I compared my relationships. I never married because I never found anyone who made me feel as loved as she did. She has been married twice and has four teenage kids. I still have very strong feelings for her and would like to date her, but I am afraid of the children. It's not that I don't like kids, but I just haven't been around them enough. She has come on a little too strong for me, and I told her I would like to slow things down. If it were just Sandi it would be OK, but because of the kids and not being sure where she's coming from, I am very uncomfortable. Talking to her about this doesn't seem to get me anywhere. What can I do?

A: Very deliberately take things at your own preferred pace. Suggestions for getting together that seem too frequent or too intimate (like a getaway weekend) can be refused politely — "I'm afraid I can't" or "That's a bit too much too soon for me." See if you can suggest some family time for everyone together, a picnic or such, to assess the kids and let them get to know you. You are wise to go very slowly here — not only for your own comfort but also to compare the reality of this new twice-married mother whom you are just getting to know with the idealized young high school virgin enshrined in your heart.

Q: Often when I read about sexual situations, like those in your column, I get a strange feeling in the pit of my stomach. Most recently it was while reading about a man's dislike for oral sex on his gal and when reading in a book about a wife mounting her husband. I have been through counseling about my thoughts that I was simply not attractive to the man I was with, but I remained in this sexual relationship for years, perhaps to avoid my sex anxieties. I look forward to a male companion again, but fear anxiety may stop me. I have had several satisfying sexual relationships in the past. Can I get over this, and do you agree that with the right partner, things could be more relaxed?

A: Sweetie, it's *you* that needs to be more relaxed. The partner or the situation is almost incidental if you feel turned on and ready to proceed. Very few people in the world can do the dating and mating thing without at least some anxiety. It's the nature of the beast. If you found therapy helpful to you in repairing your damaged sense of self, return for a few sessions on managing anxiety. And while you're there, spend some time looking into identifying this pit-of-the-stomach feeling. Is it desire? Disgust? Once you know your feelings about sexual matters, it's much easier to make a good decision about what you want to do.

Q: I am a 20-year-old male with a seven-inch penis; I'm well built and very attractive. I have a desire to have sex with two lesbians, and it's blowing my mind. My question is, Do all lesbians hate men? I ask because I now know this lesbian who long ago had a boyfriend at college, although things didn't work out. Later down the road she became a lesbian. Do you think she hates men?

A: I have absolutely no idea. Even calling herself a lesbian today offers no real clue to her feelings about men, then or now. Some lesbian-identified women do hate men, but then so do some heterosexually identified women! Lesbians usually identify as such because they are attracted to other women, not because, since they hate men, women are all that's left in the spectrum of things. Your fantasy is a common one — ever hear Howard Stern on the subject? — but most lesbians would be as unlikely to invite you into their bed as you would be to initiate something with two gay men. ■

You can find Ask Isadora online only at www.askisadora.com. You may write to her c/o the Bay Guardian, 520 Hampshire, S.F., CA 94110.

The game

TWO THURSDAYS ago Bay Area headlines blared that a Silicon Valley software executive had murdered his family with a hammer and then killed himself. I only saw the paper through the window of a newspaper rack, so the only description I saw of the man was as a "software executive." Subconsciously I shrugged the event off. I imagined some faceless Mercedes-driving, suntanned aficionado of adventure sports who was driven to insanity by the pressures of his work. Of course, it doesn't matter in the end who it was; just that my first impression was all stereotype and no detail.

It wasn't until four days later that I heard that the man was the Russian-born cocreator of the landmark video game Tetris, a man named Vladimir Pokhilko. And just as foolishly as when I first reacted with indifference, I was practically knocked down by the overwhelming significance of the news.

You know Tetris—the game where you rotate the falling bricks to fit as neatly into place as you can. In fact, you've very likely suffered a livelihood-threatening addiction to the thing at some point in the past decade. I've always considered Tetris to be one of the key humanist accomplishments in the electronic realm; in fact, it's said by some to have become the most popular video game on earth since its creation by Pokhilko and Alexey Pajitnov in the Soviet Union in 1985. Simplicity, strategy, coordination, pace: the perfect game. Deep down, I believe that those that have played it know that *this* is the kind of thing our brains were meant for.

Tetris also constantly reillustrates for me the promise of electronic technology in general. More than simple machines for collecting data or media and calculating or distributing it lightning-fast, computers were once again shown to be things that could reflect our inner sense of humor, craving for challenge, and creativity.

So the question becomes: How does one fall from participating in the creation of this example of essential mental joy to committing the definitive act of hatred and despair? Now, we're used to asking that question, because we've seen any number of adored superstars kill themselves. But rock stars have always had to dwell in a world of pure-image superficiality. Under that burden, it's a miracle that *any* survive. But why the cocreator of Tetris, whose fame was not an image, but simply a happiness-inspiring, immortal game?

Well, it's sadly simple, it seems. I only know about this from what the media has reported, but those close to Pokhilko and those looking into the tragedy seem to have come to an understanding of what pushed him over the edge. What caused his fall?

Just business.

For starters, from the moment in 1985 that Pokhilko convinced cocreator Pajitnov that the game could be a success, a complex chain of business struggles took over. First the Soviet government forced the creators to hand over rights to the game in 1986 and licensed it out to the big video game companies. Ten years later, when rights reverted to the creator, Pokhilko was left out in the cold when Pajitnov ran off with the rights to form a new company. Two weeks ago, when he apparently snapped, Pokhilko was desperately consumed by the daunting task of raising capital for AnimaTek, the company he and Pajitnov founded when they came to the United States in 1991.

Business. Oh yeah, I forgot about that.

Again, I don't know Pokhilko or the fine details of his life; the feelings that the event created in me may be totally different from the reality of his situation. But when someone creative commits murder-suicide, apparently caused by the stress of business aspiration—who doesn't that ring a vague bell for?

It's so easy to get misty-eyed, as I did, over an accomplishment like Tetris, and completely forget that foul glue that immediately materializes and tries to bond itself to those who have a moment of genius. One day you have an idea for a game so fun it promises to cheer up hundreds of millions of people around the world. What comes next? The concept of "millions of people" becomes translated into its economic equivalent. Next, you're a businessman chasing after capital and haunted to your soul—and perhaps to the grave—by the possibility that your venture may fail.

In a smaller sense, it's the same dilemma faced by every one of us. You feel like you have a gift for the world within you? Better float it on the market. Whoops, suddenly your gift looks like Pandora's box.

Yes, there is the concept of shareware or freeware, which tries to create a less alienating market for the many creative triumphs of programmers. And perhaps shareware, which I've lauded in past columns, has saved many souls. But you simply can't blame someone for seeing fortune in their ideas and going for it—and there will always be that overwhelming temptation. And many of those young, incredibly brilliant minds who follow it will turn around to find that they've walked into a business nightmare. ■

Eric Stephan can be reached at eric_stephan@sfbg.com.

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What a dish: Armed with secret ingredient farofa, Canto do Brasil's fare is lusty rather than spicy and modest rather than pricey; pictured here, seafood tropical (foreground) and file de peixe ao brasileiro.

Civic pride

BY PAUL REIDINGER

RESTAURANTS can be like hermit crabs, shuffling from one shell to another in times of duress. And there's been plenty of duress in the Civic Center in the last few years. Not so long ago, at the end of a prolonged symphony strike, the area was a kind of gastronomic dust bowl littered with high-profile casualties — like Ivy's and Backstage — that had withered when the reliable concertgoer business dried up.

But a mere year and a half later the area seems to be becoming one of the trendiest restaurant zones in the city. The renaissance has been most conspicuously led by Jardinière and the smaller but stylish Indigo. But there's also a curious trend of South Americanization taking shape on the southwest side of the neighborhood. The stalwart Brazilian restaurant Bahia Cabana, at the corner of Market and Franklin, was joined a few months ago by the Evita Cafe, which lies a few blocks up on Gough and serves Argen-

tinean dishes. Now, just a stone's throw from Bahia, another Brazilian spot has arisen: Canto do Brasil, itself a refugee from its longtime digs on 18th Street in the Mission.

Patrons of Canto might recognize aspects of the space's previous incarnation as Incontro, a trattoria that opened shortly before the symphony strike and never quite found its feet. The tall, glassy bar with its highly polished granite countertop is still there to the right as you enter; the dining room still divides into two distinct and intimate cells. But the scheme of Mediterranean pastels on the walls has been replaced by a robin's egg blue tone, edged with frescoes just below the ceiling. The overall mood of the decor has been turned from Milanese stylishness to a languid semitropicality, with plenty of potted ferns and casual wood chairs upholstered in white linen. The restaurant is also quieter. It's possible to have a conversation at Canto, some-

thing that was difficult to manage at the clangorous Incontro.

Brazilian food in many ways resembles Mexican food. Beans and rice loom large in both cuisines, though there's much less reliance on chili peppers and cilantro in Brazilian dishes. In Canto's version, Brazilian cooking is lusty rather than spicy. But the bite of citrus and allium does show up occasionally, as in the fried calamari (\$6.95), an oblong plate of fat breaded rings. Although the squid was tasty enough (if a bit soggy), the plate needed a contrapuntal note of color and texture: a sauce to dip the rings in, say, or even just some mixed greens to present them on. As presented, the dish reminded us of a tire graveyard.

In fact, the menu is haunted by the ghost of two-dimensionality. The kitchen turns out quite a lot of excellent yeoman cooking — hearty, tasty preparations at a fair price — but often fails to add the little grace note that can lift a dish from merely satisfying to memorable. Black bean soup, for instance (\$1.50 for a cup) was agreeably thick and well-seasoned, but without something on top — a sprig of cilantro or parsley, a smattering of diced red bell pepper, or a dollop of sour cream — it looked incomplete.

The restaurant does have one magic weapon in its culinary armamentarium: farofa, or yucca powder, a coarse, golden fairy dust that resembles uncooked polenta and adds a savory note all its own to the dishes it's served with. It's available on the side for \$1.50, but it's standard issue with the main plates, such as roast leg of pork (\$7.95) and the disappointing red snapper (\$8.95). Local "red snapper," which is really a kind of cod, is a fish with an unhappy tendency toward blandness — a tendency Canto's kitchen was unable to counter, despite the deployment of the potent farofa. The fish could have used a good marinating or searing, or at least a salting; but judging from the limp tastelessness of the flesh, none of those steps was taken.

The Civic Center's lunchtime crowd seems already to have discovered Canto, apparently attracted by the tasty food's very favorable price range. A noontime plate of sautéed chicken breast in garlic, coconut milk, and yucca sauce with rice and beans costs just \$4.50; a delicious omelette sandwich only \$2.50. It's hard to beat that, and when City Hall reopens the crowds should redouble. Will they miss the little flourishes of style? Can they live with only one dessert, a coconut flan intermittently available? Or perhaps by then the restaurant will have recognized the value of small details. Let's hope. ■

Canto do Brasil. 44 Franklin (at Page), S.F. (415) 626-8727. Lunch: Mon.-Sat., 11 a.m.-3 p.m. Dinner: daily, 5-10 p.m. Visa, MasterCard. Noise level: moderate. Wheelchair accessible.

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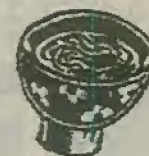
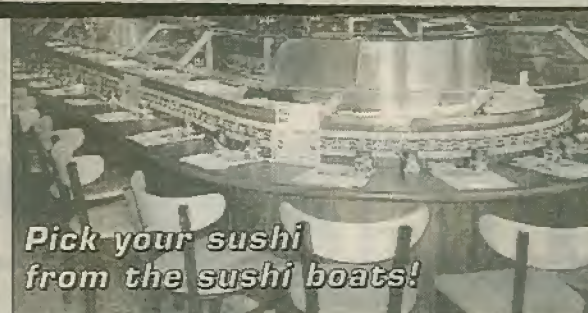
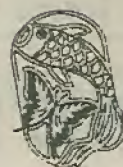
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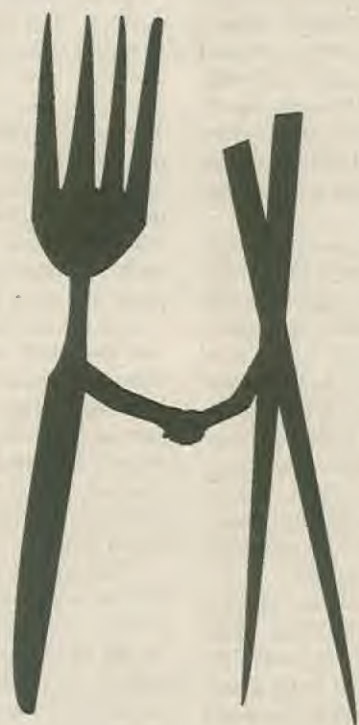


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Cheap Eats

BY DAN LEONE

Visitor's bureau

WELL, HERE I am smack in the heart of visitor season. Of course, if you come from Ohio, like me, and you have 10 brothers and sisters like mine, who drive around the country like some people drive around the block—not to mention cousins and extended cousins and friends of the family—well, visitor season tends to run roughly from the third week of March to the first week of March, following year. With just that one two-week spell when no one's sleeping on your floor—at least that's the way it seems.

No lie, I recently received a letter from Cugino Stefano in Rome, who depicted himself stick-figuratively parachuting out of an airplane and into my house, in case I didn't understand his English. I didn't. I wrote back in Italian, saying in effect, "Now is the time when something is seen to be many small difficulties almost out of my control very much, it displeases me to say."

And then, in case he didn't understand my Italian, I drew a little picture of his parachute only partways opening, off-coursing him into St. Mary's Hospital with a severely sprained ankle and possible ligament damage to both knees. I tried to depict the resultant falling nightmares, psychological scars, and just general urinary tract difficulties—but I'm not that good of an artist.

I can cook. When you have houseguests, however, you want to take them out and about, right? It's San Francisco! Phenomenon, my significant other brother, likes Italian food like I like fried. So I took him and his girlfriendperson, Phrannie, to North Beach. By the time we left we had attracted a crowd—One-Cents, Biscuits, Choo-Choo Train, and the new neighborhood superhero, Otherman. That makes seven, counting me, so let's hear it for minivans.

On the other hand, we couldn't quite fit into Golden Boy Pizza, which is where I wanted to eat when the Gold Spike turned out to be closed (on Wednesdays, for crying out loud). So that left us with Tony Bennett's favorite place, Cafferata Piccola Cucina, across from Washington Square Park, on Columbus. There were one or two other restaurants in that neck of the woods, sure, but they were all either too crowded or too expensive, or else they hadn't been recommended by Tony Bennett.

I'm not saying I'm not a personal friend of T.B.'s, but his recommenda-

tion wasn't exactly a personal, private one. It's right there in lights, Columbus and Whatever: "Tony Bennett says the Cafferata has the best Italian home-made food." You can't miss it. And then the neon sign marking the spot: Cafferata Piccola Cucina. Hot Food. Since 1886. Open.

That's a long time, 112 years, so you gotta figure they've done better business than they did last night, when it was pretty much just the seven of us and a lot of light and a wallful of pic-

tures of barely recognizable stars—Captain Kirk, Captain and Tenille, Sammy, Fr. Guido Sarducci, and a lot of people who might maybe have been Tony Bennett or else related to him.

What else? Well, a couple carafes of wine, cheese ravioli with meat sauce (\$8.25) for me, spinach gnocchi, fettuccine Putanesca, gnocchi pesto, linguini alla something-or-other.... Everything was under 10 bucks, salads included.

That's cheap, for North Beach. And, incredibly, all of the pastas were fresh-made, or at least seemed to be.

Unincredibly, they were all overcooked. The gnocchi were of a strange consistency, even for gnocchi. They were soft and chewy, not melty, like you want gnocchi to be. The linguini that came under Phenomenon's tomato-and-basil sauce were homedeadfully tasty, in spite of their overdoneness. Same with Biscuits' fettuccine. And her Putanesca sauce was one of the better ones. The pesto was weak but workable.

I tasted everything, even my own raviolis, which were great big ones with a nice ricotta filling. Meat sauce, meaning a pasty tomato sauce with ground beef all over in it. I tasted everything, and everything was kind of good. Not great. But who needs greatness for eight, nine bucks in North Beach?

The place is under new management as of last week, according to the menu, according to my brother, so maybe they'll get it all-the-way together yet. In the meantime, I personally will settle for slightly overcooked fresh pastas and slightly off-kilter sauces, so long as the Cafferata promises to do something about the music, because Top 40 crap radio isn't going to cut it.

What would Tony think? ■

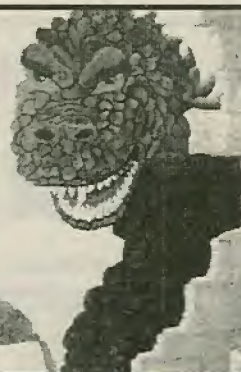
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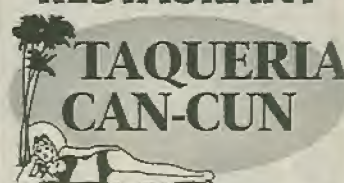
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BY DERK RICHARDSON

A passion for Paz

LET'S GO FOR Latin American "may never replace" let's order out for Chinese as a mealtime slogan in Salt Lake City. But it sure has caught on in Berkeley. Named Best Latin American Restaurant in this year's Bay Guardian readers' poll, and located in one of those East Bay neighborhoods (near Chez Panisse) where people are willing to spend half their dining-out hours waiting in line, Café de la Paz should be crowded on a Saturday night. But for it to be equally busy late on a Wednesday evening indicates that local gourmands are really taking their cachapas and xim xim seriously.

And for good reason. The chefs at Café de la Paz have their cachapas de jojoto (Venezuelan corn pancakes) and xim xim (an African-Brazilian curry-like mélange) down pat. Add a host of deftly spiced tapas, soups, salads, enchiladas, tamales, seafood dishes, and vegetarian and vegan options, all appealingly presented on colorful Fiesta dinnerware in warm, attractive surroundings, and you have a sure formula for success.

Successfully finding your way in is another matter. Café de la Paz, which moved "uptown" out of La Peña Cultural Center six years ago, occupies an ample upstairs-downstairs section of what used to be affectionately known around Berkeley as "the dead center" (a converted mortuary). But with the building undergoing eternal reconstruction, access to the café had a Cheshire cat-like quality during our visits. One night we entered from Shattuck Avenue through the main door; a few nights later, a series of signs directed us through a labyrinth of unoccupied storefronts, unpainted hallways, and unfinished bathrooms to a side entrance.

Once inside, getting seated was an adventure, too. On the first visit, when we arrived with reservations, our host, Russell, led us to the stairway between the stark new ground-floor dining area and the big special-event "community room." Upstairs, he disappeared into the dining room and didn't come back. When he found us a few minutes later where a server had seated us, he said, "Uh-oh, wait a minute, let me check something," leaving us hanging again before giving us the OK to stay put. On our second visit it took several minutes for anyone from the overburdened staff to notice our arrival.

But after that, Café de la Paz provided the best kind of adventures—on the menu and on the palate. At our first dinner four of us sampled as much as we could. As appetizers, we chose two of the many tapas offered—the aforementioned cachapas (\$4.95), three airy pancakes studded with corn kernels, drizzled with mild red chili cream, and topped with crumbled queso fresco; and garnachas de pollo (\$4.95), two thick, chalupa-like corn

tortilla cups with the same garnishes atop grilled chicken and cilantro in a spicy ranchero sauce. We settled into a cheerful mood as quickly as the starters vanished from the plates and the first glasses of a 1993 Spanish rioja (\$16 a bottle) were drained.

One could easily make a meal of the café's Latin American tapas—fried plantain, Ecuadorian stuffed potato cake, vegetarian quesadilla with Brazilian vatapa sauce, arepas, grilled prawns with chipotle-tamarindo sauce, and more (\$2.75–\$6.95). (And if you choose to do that at lunch, side orders of soup with jalapeño cornbread, Caesar or spring salad, the café's wonderful whole black beans, and long-grain brown rice are discounted.) But then you'd miss out on the extraordinary array of entrées, four of which we managed to polish off: xim xim de camarones (\$10.95), which was rock shrimp, chicken, and vegetables simmered in a coconut-milk and chili-cream sauce (ordered picante, it indeed delivered maximum heat); chicken and vegetable enchiladas (\$8.50) with a mole poblano—dark and thick with chocolate, its sweetness balanced by the bite of chili; the seafood specials of pan-seared and blackened fillet of Atlantic salmon (\$12.95); and a knock-out grilled yellowtail in ginger-passion fruit sauce (\$12.95) served on a Caribbean hash of Yukon gold potatoes, plantains, and chayote squash, with mango salsa on the side.

When Robin and I returned during the week, I was forced to pig out—ordering blackened sea cakes (\$6.95), two smoothly textured, spicy patties of salmon, cod, shrimp, and cornbread served in a pool of tangy orange-onion yogurt; delicious chicken fajitas (\$8.95) with a refreshingly understated barbecue sauce; and mighty fine flan (\$4) with a caramel sauce. I had to order up a storm because Robin, except for stealing one of my sea cakes, hewed to her reinstated calorie consciousness with vegan enchiladas (\$6.95), filled with squash, corn, and yams and lightly moistened with New Mexico chili ranchero sauce.

If she keeps that up, I might have to feign gluttony again. Right now I'm thinking the grilled portobello mushroom with green chili goat cheese, the Prince Edward Island mussels simmered in Spanish sauce, and maybe the grilled snapper with parsley-almond "emerald" sauce, or vatapa mariscos (snapper, mussels, and rock shrimp in roasted tomato, ginger, habanero, and peanut-coconut milk sauce). Did I hear someone say, "Let's eat Latin American"? ■

Café de la Paz. 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Mon.–Thurs., 11:45 a.m.–2:30 p.m. and 5:30–9:30 p.m.; Fri., 11:45 a.m.–2:30 p.m. and 5–10 p.m.; Sat., 10 a.m.–2:30 p.m. and 5–10 p.m.; Sun., 10 a.m.–2:30 p.m. and 5–9:30 p.m. American Express, MasterCard, Visa. Wheelchair accessible (but bathroom not finished yet).

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DINE

Listings, food news & Cheap Eats

Eat here now

THE BAY GUARDIAN welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with your thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insiders' Guide selections.

The skinny: Restaurants are reviewed by Dan Leone (DL), Derk Richardson (DR), Stephanie Rosenbaum (SR), Eric Stephan (ES), or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted. Credit cards are indicated by their initials.

Price range
\$ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Downtown

Boulevard is situated in the gracious old Audifred Building on the Embarcadero waterfront. This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna

with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), SF. 543-6084. American, \$\$\$, AE, DC, DISC, MC, V.

Café Claude This prototypical French café was voted "Best Place to Have a Clandestine Lunch" (Readers' Poll, 1997). All the Gallic standards are in place, from bubbling crocks of onion soup to salade niçoise and croques both monsieur and madame. (SR, 9/97) 7 Claude Lane (at Bush, between Kearny and Grant), SF. 392-3505. French, \$, AE, DC, DISC, MC, V.

E&O Trading Company The finesse of E&O Trading Company's pan-Asian cuisine that so delighted early critics seems to have worn off under the pressure of feeding the multitudes spilling in after work and shopping. On paper the food sounds great. But on the plate E&O could use a little less spin and a lot more spice. (SR, 11/97) 314 Sutter (at Grant), SF. 693-9136. Pan-Asian, \$, AE, DC, DISC, MC, V.

Fizz The air is balmy, the cherry trees are in bloom, you've got love in your heart and money in your pocket. What better spot than a restaurant named Fizz? The slick and spacious garden with its cool cobalt fountain opens onto ever-popular Belden Place. As for the eats, there's a little comfort food, a lot of Italian Mediterranean, a dash of Asian. (SR, 1/97) 471 Pine (at Kearny), SF. 421-3499. California, \$\$, AE, DC, MC, V.

Globe has been taken up with a vengeance by everyone from racehorse-skinny society ladies to local foodies, even the mayor. But the impeccable bistro-style food—baked shrimp and scallops, rotisserie chicken—is worth the crush. Open for dinner till 1 a.m. (SR, 8/97) 290 Pacific (at Battery), SF. 391-4132. American, \$\$, AE, DC, MC, V.

Plouf Mussels 10 ways—need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place. Lots of outdoor seating reinforces the French-café feel. (SR, 7/96) 40 Belden Place (at Bush), SF. 986-6491. French, \$\$, AE, MC, V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Restaurant Poll winner, 1995) 240 California (at Battery), SF. 391-1849. Grill, \$\$, AE, MC, V.

North Beach, Chinatown

Capp's Corner specializes in big food, family style. A tureen of good minestrone soup serves four for just \$3.50, with a bottomless loaf of bread and butter. And the gnocchi are dee-wally-wally-licious. (DL, 9/97) 1600 Powell (at Green), SF. 989-2589. Italian, \$, AE, DC, MC, V.

House of Nanking never fails to garner raves from restaurant reviewers and Bay Guardian readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), SF. 421-1429. Chinese, \$.

Rose Pistola Reed Hearon's latest venture is a lively, upscale, welcome addition to the North Beach dining scene. There's plenty to choose from on this extensive menu—from small tapaslike treats like house-cured fish or

Without Reservations

Corporate blend

BY PAUL REIDINGER

ALTHOUGH the takeover of homegrown **Spinelli Coffee Co.** by **Tully's**, the other Seattle coffee colossus, was supposed to be a peaceable one, there are some odd emanations from the merger.

For one thing, Spinelli cofounder **Arnold Spinelli**, who was supposed to stay on as coffee buyer, apparently has departed after issuing a missive saying that there would be no monkeying with Spinelli's core blends, including the mind-bending house blend. He exists now only as a disembodied voice in a voice-mail box.

The concordant word from Tully's, meanwhile, is that "absolutely nothing is going to happen to the house blend," in the words of R.J. Selfridge, who was down here last week from Seattle overseeing the march of empire. "In fact nothing is really changing with the coffee. The favorite Spinelli blends—house, special, Bambino—aren't going anywhere."

What finally did go last week was Spinelli's independent identity, which had persisted in a kind of corporate twilight since the buyout was announced over the summer. Until last week Spinelli's distinctive blue-and-pink oval was still posted over its several shops in the city and on the paper cups from which customers drink. But even before the signs changed, staff were wearing Tully's aprons.

It's sad to see Spinelli's go, even if the house blend remains the same and, as the corporatroids promise, the coffee continues to be roasted out on Barneveld, the facility opened just a few years ago to triple the output

of Spinelli's original roastery on Folsom Street. Keeping the roastery in the city (even Peet's doesn't roast here, but in Emeryville) suggested the depth of Spinelli's commitment to San Francisco. No matter how good an owner Tully's proves to be, it can never match that dimension of Spinelli's.

■ ■ ■

Here's Carol! After a long television career that included pitching Wesson cooking oil and playing Carol Brady, mother to a huge, unruly brood, on the long-running tie-dyed sitcom **The Brady Bunch**, **Florence Henderson** has turned her hand to cookbook writing. She will be appearing at the 1998 San Francisco Bay Area Book Festival, promoting her tome **Florence Henderson's Shortcut Cooking** (Morrow), Saturday, Nov. 7, at 1 p.m., from the MFK Fisher Kitchen Cooking Stage in the Concourse Exhibition Center.

Higher-minded gawkers might be more interested in **Kirk Webber** of **Cafe Kati**, who's appearing Sunday at 1 p.m. (same spot) on behalf of his book **East-West** (Back Bay).

And faithful readers of the *New York Times* will want to drop by the Jessica Mitford Room Saturday at noon to see if they recognize restaurant critic **Ruth Reichl**, author of the memoir *Tender at the Bone* (Random House) and master of disguise. ■

Reach Paul Reidinger at Paul_Reidinger@sfbg.com.

DINE

goat cheese and bresola crostini to roasted quail and crackling-crusted shrimp pizza. (SR, 8/96) 532 Columbus (at Green), SF. 399-0499. **Italian, \$\$.**

SoMa

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (SR, 3/95) 1175 Folsom (at Eighth St.), SF. 552-8999. **Thai, \$, AE, MC, V.**

Le Charm While a wind-swept stretch of Fifth Street between Folsom and Harrison Streets may seem an unlikely place to wallow in joie de vivre, that's just what the appropriately named Le Charm offers. It's the perfect spot to settle into a padded banquettes and order wine and lamb chops and lovely little crème caramels. (SR, 2/98) 315 Fifth St. (at Folsom), SF. 546-6128. **French, \$\$, MC, V.**

Elroys With its space-chic attitude, '80s-style Southwestern cuisine, and generous drinks, nothing short of a meteor collision could put in a dent in Elroys popularity right now. Weekend crowds turn the three bars, 125-seat dining room, outdoor terrace, and upstairs pool lounge into a giant postcollegiate playground. (SR, 5/97) 300 Beale (at Folsom), SF. 882-7989. **American, \$\$, AE, DC, MC, V.**

Hawthorne Lane If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. What could be more perfect than potato and asparagus soup crowned with fresh Dungeness crab salad? And the Vietnamese-inspired lobster spring rolls (\$8.50) couldn't be prettier. (SR, 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), SF. 777-9779. **California, \$\$\$, MC, V.**

Twenty Tank The fresh-brewed beer is the star here, but you can fill in the corners with piled-high plates of nachos, a bowl of chili, or a tasty sandwich. (Staff) 316 11th St. (at Harrison), SF. 255-9455. **American, \$.**

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (SR, 4/97) 2400 Polk (at Union), SF. 928-5797. **Italian, \$\$, DC, AE, MC, V.**

The Red Devil Lounge This is a place for cocktails, birthdays, or a night out with the girls, all backed by loud live music after 10 p.m. If you can get some decent mashed potatoes among the small snacky plates and big meaty entrées, that's the icing on the cake. (SR, 1/98) 1695 Polk (at Clay), SF. 921-1695. **American, \$\$, AE, MC, V.**

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (SR, 3/97) 2237 Polk (at Green), SF. 474-4088. **California, \$\$, MC, V.**

Civic Center, Tenderloin

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce—smothered rice. (DL, 4/97) 1574 California (at Polk), SF. 673-5637. **Vietnamese, \$.**

Indigo Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (SR, 8/97) 687 McAllister (at Gough), SF. 673-9353. **California, \$\$, AE, MC, V.**

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta; risotto with beans, squash, and seitan sausage; and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggies and omnivores alike.

(Staff) 246 McAllister (at Larkin), SF. 487-9800. **Vegetarian, \$\$, DC, MC, V.**

Taj Mahal Restaurant Pakistani and Indian cuisine cheap as dirt—mostly in the twos and threes, with two or three sixes for the lamb specialties. Like so many Indian restaurants these days, they also have the all-you-can-eat lunch buffet. If you like it hot hot hot and cheap and heaping, you'll like Taj Mahal. (DL, 2/98) 398 Eddy (at Leavenworth), SF. 922-9055. **Indian, \$, MC, V.**

Hayes Valley

Bistro Clovis Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (SR, 1/98) 1596 Market (at Page), SF. 864-0231. **French, \$\$, AE, DC, DISC, MC, V.**

Piaf's Songs of the Little Sparrow make up much of the background music, and there's a general aura of Continental pampering to accompany special-occasion dishes like rack of lamb. With its ambitious menu, lush decor, and extremely attentive service, Piaf's is perfect for a birthday dinner or big date. (SR, 10/97) 1686 Market (at Gough), SF. 864-3700. **French, \$\$, AE, DISC, M, V.**

Suppenküche If unrepentant carnivorousism is your intent, you're in the right place. Beef and pork are the mainstays here, with brief forays into chicken, venison, and fish. For breakfast, light eaters can pick happily at muesli, Quark, and fruit, while those who prefer the whole hog can wallow in cold cuts, cheese, and boiled eggs. At dinner, if you can't or won't eat meat, you better like potatoes. (SR, 10/97) 601 Hayes (at Laguna), SF. 252-9289. **German, \$, AE, MC, V.**

Castro, Noe Valley

Cafe Cuvée Café by day, nice restaurant by night, and though the ambitious (and well-executed) California cuisine menu seems at odds with the bare-bones decor, the down-to-earth style of Cafe Cuvée has a steady neighborhood following. (SR, 8/97) 2073 Market (at 14th St.), SF. 621-7488. **California, \$\$, AE, MC, V.**

Eric's On any given night Eric's pink-and-green neon sign is a beacon to Noe Valleyites, who risk losing their overnight parking to dig into the likes of mango shrimp, hoisin green beans, and spicy eggplant with chicken in this bright, airy space. (SR, 9/96) 1500 Church (at 27th St.), SF. 282-0919. **Chinese, \$, MC, V.**

Firewood Cafe Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crusted pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (SR, 2/97) 4248 18th St. (at Diamond), SF. 252-0999. **Italian, \$, MC, V.**

Josie's Cabaret and Juice Joint Though it's better known as a comedy hangout and solo-show venue, Josie's serves a full menu of vegetarian specials from morning 'til show time. The earnestly healthy food matches the laid-back atmosphere: the menu boasts dishes like tofu stir-fry and whole-grain pancakes. (SR, 10/97) 3583 16th St. (at Market), SF. 861-7933. **Vegetarian, \$.**

Miss Millie's Miss Millie's may fill the brunch-shaped hole in Noe Valley. French toast, fluffy and eggy lemon ricotta pancakes, and the best cinnamon rolls in the West are as pleasing on the eye as they are on the palate. And Miss Millie's serves dinner, too. (SR, 2/96) 4123 24th St. (at Castro), SF. 285-5598. **American, \$, MC, V.**

Tita's Hale Aina Home cooking, which in multicultural Hawaii is naturally cross-cultural, is the focus here. There is no poi, but there is Spam, which can be ordered either as a side dish or folded into an omelette. Other traditional dishes include a tasty lomi lomi scramble chock-full of scallions, tomatoes, and salmon; a combo plate of chicken adobo and pork cooked in ti leaves; and refreshing cold green tea soba noodles. (SR, 12/97) 3870 17th St. (at Noe), SF. 626-2477. **Hawaiian, \$.**

Valentine's Cafe No big concepts here, just fine vegetarian food to make you happy. "Chorizo" quesadillas and spring rolls are

Continued on page 54

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Brooke Shelby Biggs's Net Effects:

Beyond the hype and behind the scenes of the digital revolution.

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DINE

EAT HERE NOW from page 53

dizzily good, and the baked cannelloni (\$8.95) is a trove of the best of Italian flavorings: pesto, ricotta, and spinach under a deep red tomato sauce. (ES, 10/95) 1793 Church (at 30th St.), SF. 285-2257. Vegetarian, S, AE, MC, V.

Haight, Western Addition

Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." The à la carte menu's mix-and-match approach, where five different kinds of fish are offered next to three cooking techniques and five sauces, gets the most flexibility out of a handful of options. (Rosenbaum, 4/98) 803 Fillmore (at Fulton), SF. 440-2828. Seafood, S, MC, V.

Eddie's Cafe Great, great place, Eddie's, placewise. Small, boothful, friendly, cheap. It's supposed to be a soul food restaurant, but some of the soul seems to have seeped away. Get this: no gumbo, and no chicken. Well, no chicken is no soul. (DL, 2/98) 800 Divisadero (at Fulton), SF. 563-9780. American, C.

Magnolia Pub and Brewery A mellow atmosphere and beers that taste distinctly handcrafted make great accompaniments to the menu, which features lots of the usual brew pub stuff — burgers, chicken wings, ale-steamed mussels, pizzas — along with some unexpected Cali fusion like grilled soy-sesame eggplant with green onion rice fritters. (SR, 12/97) 1398 Haight (at Masonic), SF. 864-PINT. Brew pub, S, AE, MC, V.

The Pork Store The short stack is more pancake than most people would want to eat in one sitting. Besides the 'cakes, there's all the usual breakfast and lunch items, like a basic two-egg, or pork chops, turkey, burgers, salads, and standard 'Merican sandwiches. (DL, 3/97) 1451 Haight (at Ashbury), SF. 864-6981. American, C, MC, V.

Tony's Cable Car Tony's idea of chili is a lot like a lot of other people's ideas of chili around here: leaning heavily toward the beans. His fries are mighty disappointing for such a classic burger joint, but you gotta love the atmosphere. It's just a tiny old cable-car-in-the-wall, with two ordering windows, a few plastic inside tables, and a couple of outdoor ones. (DL, 2/98) 2500 Geary (at Lyon), SF. 931-2416. American, C.

Mission, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the homefries and eggs to the chili and burgers, and even the toast in between. (DL, 3/98) 3286 1/2 Mission (at 29th St.), SF. 641-8445. American, C.

Atlas Cafe As coffeehouses go, this place is downright cavernous. High ceilings, lots of space between tables, and even an outdoor patio. All this, and real food — like Cuban-style beef sandwiches and pretty decent pizza — too. (DL, 11/96) 3049 20th St. (at Alabama), SF. 648-1047. American, C.

Bombay Ice Cream and Chaat You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense, and you may have even stepped into the new store to grab some of its fig or saffron ice cream. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (ES, 2/98) 552 Valencia (at 16th St.), SF. 431-1103. Indian, C.

Burger Joint, a space-age retro burger spot, makes hamburgers like you remember from your childhood (that is, if you had a proper, non-McDonald's childhood) with lettuce (not greens), onion, tomato, and mayonnaise. The burgers feature Niman-Schell ground beef and come with fries. (Staff) 807 Valencia (at 19th St.), SF. 824-3494. American, C.

Deer Inn is a bar first, if not foremost, with six tables in back. The lunch menu is short and meaty: beef stew and lamb shank. For six bucks, that'll come with spaghetti, taters, cabbage, and bread. For a buck-fifty more you get soup and salad as well, for a great and huge and meaty meal. (DL, 8/97) 1900 Folsom (at 15th St.), SF. 621-9413. American, C.

Elephant Bleu When you crave something cheap, easy, and refreshing, go for a cuisine

where they know from hot weather. This cheerful, shoebox-size place has great veggie salad, pork-packed imperial rolls, and abundantly noodled soups. (SR, 9/97) 3232 16th St. (at Guerrero), SF. 553-6062. Vietnamese, C.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. In this sparkling architectural showcase, we had found down-home. Dig in. (ES, 3/97) 983 Valencia (at 21st St.), SF. 826-5657. Vegetarian, S, MC, V.

Mission Villa is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a new menu with interesting new dishes to complement the standard traditional fare. (DL, 11/96) 2391 Mission (at 20th St.), SF. 826-0454. Mexican, S, MC, V.

New Central is the place to be if you ever find yourself malnourished on the east side of South Van Ness between 14th and 15th. For \$5.50 you can pick you up the house special "strips of beef" grilled with peppers and onions and served with refried beans, rice, and a small pile of salad. (DL, 9/97) 301 South Van Ness (at 15th St.), SF. 255-8247. Salvadorean, C.

New Aux Delices This smallish restaurant across the street from SF. General Hospital serves up a diverse Vietnamese menu that includes hot and sour shrimp soup (\$4.95), ginger chicken (\$5.25), and spicy catfish in a clay pot (\$6.50). It's good food, and cheap. (Leone, 4/98) 1002 Potrero (at 22nd St.), SF. 285-3196. French-Vietnamese, C, MC, V.

La Paz A small, bright, and friendly Mexican-Salvadoran restaurant, La Paz's specialty is deep-fried beef, and they serve it with rice and refrieds and shredded lettuce with tomatoes and cukes. It's \$7.50, and if that's two bucks too many for you, you can always get fried chicken (a half of one) with fries, etc. for \$5.50. (Leone, 4/98) 1028 Potrero (at 22nd St.), SF. 550-8313. Mexican-Salvadoran, C, MC, V.

Rincon Peruano Rincon serves up the greenest and best green salsa: it's just grinded-up cilantro and chile peppers and something magical, because as hot as it is, it's entirely edible. Some of the things you can conceivably put under the salsa include fried fish, fish with oyster sauce, breaded steak, beef fried rice, and seafood soup. (DL, 11/97) 3364 26th St. (at Capp), SF. 824-2673. Peruvian, C.

Royal Kitchen is a friendly, fairly unknown, and extremely unpretentious (for how good it is) little place way the hell up Mission Street round-about 29th. Look for ginger salad, house special squid, curry prawns with eggplant, and dumplings. (DL, 8/97) 3253 Mission (at 29th St.), SF. 824-4219. Chinese, S, AE, MC, V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Insiders' Guide, 1994) 2288 Mission (at 19th St.), SF. 252-9560; 1003 Market (at Sixth St.), SF. 864-6773. Mexican, C.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Restaurant Poll winner, 1995) 3108 16th St. (at Valencia), SF. 252-7373. Crepes, S, MC, V.

Val 21 Val 21 was one of the first sleek and stylish eateries to set up shop on Valencia, before the neighborhood landscape became nothing but sleek and stylish eateries. The dinner menu, which changes frequently and now features chicken, fish, and even steak along with the previously dominant vegetarian dishes, still offers diners original and beautifully seasonal choices. Weekend brunch is elegant, if pricey. (Staff) 995 Valencia (at 21st St.), SF. 821-6622. California, S, AE, DC, MC, V.

Vineria is the Mission branch of popular North Beach eatery L'Osteria del Forno. The food here is some of the most authentic, elegant, and subtle Italian cuisine in the area. Absolutely great. (SR, 7/16/97) 3228 16th St. (at Guerrero), SF. 552-3889. Italian, S, MC, V.

Marina, Pacific Heights

Alta Plaza Generous portions, beautifully creative cuisine, desserts you could bathe in — all this and sun-dried tomato mashed potatoes too! The menu changes with the seasons, but look for combinations like sweet dried



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figs with duck breast or roasted chicken with golden raisins. (SR, 12/96) 2301 Fillmore (at Clay), SF. 922-1444. **California**, \$\$, AE, DC, DISC, MC, V.

Bistro Aix A nice grown-up restaurant in the heart of the Marina, with candlelight, a romantic back patio, and nothing wrapped in a green tortilla. Named for Aix-en-Provence, Bistro Aix is nonetheless more Californian than French in its influences, with an emphasis on salads, grilled meat and fish, and clean, straightforward flavors. (SR, 11/96) 3340 Steiner (at Chestnut), SF. 202-0100. **American**, \$\$, AE, DC, MC, V.

Elite Cafe With its enticing raw bar, butter-colored walls, and lively, oyster-slurping clientele, the Elite Cafe is a welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (SR, 2/98) 2049 Fillmore (at California), SF. 346-8668. **Cajun**, \$\$, MC, V.

Greens Yeah, yeah, it's pricey, but when the plates come to the table, I was educated. Gujarati dal showcased Greens' unbelievable produce suppliers. Truly good. (ES, 2/95); Restaurant Poll winner, 1995) Fort Mason Center, Bldg. A, Marina at Laguna, SF. 771-6222. **Vegetarian**, \$\$, DISC, MC, V.

Rose's Cafe has a flexible, all-day menu that starts with breakfast sandwiches, moves into bruschettas, salads, and pizzas, and finishes the day with grilled dinner specials like salmon, chicken, and flat-iron steak. And, of course, owner Reed Heaton's famous iron-skillet-roasted mussels. The casual, Italian-style cafe setting (with lots of outdoor tables) encourages grazing and gazing. (SR, 5/97) 2298 Union (at Steiner), SF. 775-2200. **California**, \$, AE, DC, DISC, MC, V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (SR, 1/98) 3232 Scott (at Lombard), SF. 931-0563. **Japanese**, \$, AE, DC, MC, V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable. Silky salmon and the special white tuna nigiri are worth hiking over Russian Hill in golf shoes. (SR, 5/97) 1916 Hyde (at Union), SF. 440-1905. **Japanese**, \$, AE, DC, DISC, MC, V.

Sunset

Avenue 9 has turned a narrow, low-ceilinged box into a warm, lively, and inviting spot. Meat and potatoes hit the spot here, from crusty and deliciously seared range-raised lamb to juicy flat-iron steak. Salads, like Caesar and shrimp-crowned spinach, are good too. (SR, 12/96) 1243 Ninth Ave. (at Irving), SF. 664-6999. **California**, \$\$, AE, DC, DISC, MC, V.

Bocca Rotis is a good place for a date—pretty enough to feel special, but with none of that fancy-restaurant hush. It also does a really swell roast chicken, spit-roasted and deeply herby. Simple dishes work best, and don't miss the killer eclairs. (SR, 7/97) 1 West Portal (at Ulloa), SF. 665-9900. **Italian**, \$, MC, V.

House on Ninth If the House in North Beach is a studio apartment, then House on Ninth is a loft. An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (SR, 5/97) 1269 Ninth Ave. (at Irving), SF. 682-3898. **Fusion**, \$\$, AE, MC, V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (SR, 8/96) 4115 Judah (at 46th Ave.), SF. 753-5448. **Vegetarian**, \$, AE, MC, V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), SF. 665-9500. **Thai**, \$, AE, MC, V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Restaurant Poll winner, 1995; Best Of's, 1994) 737 Irving (at Ninth Ave.), SF. 566-7775. **Seafood**, \$\$, AE, DC, DISC, MC, V.

Raw Experience This may be the only restaurant of its kind in the Bay Area—an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), SF. 665-6519. **Vegetarian**, \$, AE, MC, V.

Richmond

Jewels rules. It's an inconspicuous little place on Presidio between Geary and Post, a block of backs of big things and parking garages and not much to do other than duck into Jewels for some good, honest soul grub. (DL, 5/97) 922 Presidio (at Geary), SF. 563-5395. **American**, \$.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (DL, 3/97) 316 Clement (at Fourth Ave.), SF. 221-3046. **Vietnamese**, \$, AE, DC, MC, V.

Rancho At Rancho, a genuine hole-in-the-wall pre-diner diner, the food ain't pennies, but it's cheap. Two eggs and pork chop and hash browns and toast cost four-something, and a foot-long Rancho bacon cheese dog is three-something. The taters are hash-browned just right, and piled on. The pork chop was done up Chinese-style, and it was good, too. (DL, 10/97) 5121 Geary (at 14th Ave.), SF. 386-5678. **American**, \$.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (SR, 8/97) 4403 Geary (at Eighth Ave.), SF. 751-5175. **Thai**, \$, AE, DC, MC, V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran, old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (DL, 3/98) 423 1/2 Grand, SSF. (650) 952-9533. **American**, \$.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want—a lot, or a whole honkin'-duty lot—and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. As for chicken, his breeding is spiced right, and they're cooked to order, perfectly. (DL, 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. **Soul food**, \$.

Onnie's Cafe and Java Juice Joint Behind a brightly painted storefront, this cafe serves up some delicious cooking, including rich savory turnovers filled with meat or veggies, catfish and smoked turkey sandwiches, traditional breakfast favorites, and a range of house-baked desserts. (Staff) 4348 Third St. (at Jerrold), SF. 282-3066. **Cafe**, \$, MC, V.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), SF. 285-2828. **Chinese**, \$.

Berkeley

Anna's Anna's is a rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. On weekend nights de Leon gets up and sings her blues, jazz, and gospel-tinged standards. (DR, 3/98) 1801 University (at Grant), Berk. (510) 849-2662. **Cafe**, \$, AE, DC, MC, V.

Chez Panisse This Berkeley institution serves delicious food à la carte in an upstairs café and from a prix fixe menu downstairs. (Restaurant

Continued on page 36



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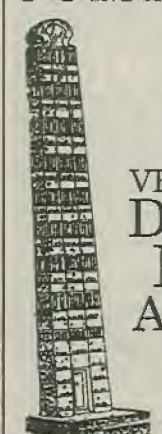
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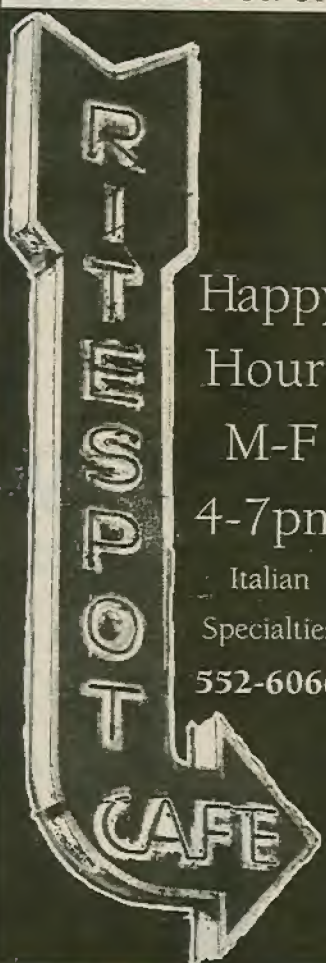
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DINE

EAT HERE NOW from page 55

Poll winner, 1995) 1517 Shattuck (at Cedar), Berk. Café. (510) 548-5049. \$\$; restaurant, (510) 548-5525. \$\$\$; California, AE, DC, DISC, MC, V.

The Counter recently shifted from burger place to (mostly) vegetarian grazing ground. Start with the huge and comforting polenta lasagna, though there's a lot more places to go on the menu. You'll feel the life force regenerating within you. (ES, 5/97) 1901 University (at MLK Jr. Way), Berk. (510) 849-4165. Vegetarian, S, MC, V.

Jimmy Bean's Leave it to a cool, neoindustrial Berkeley neighborhood joint to provide you with a fine eating experience while challenging the depth of your egalitarian beliefs. That's the story of weekend brunch at Jimmy Bean's. At dinner, though, the restaurant puts on a different, full-service face, offering a regular Italian menu of antipasti, pasta, polenta, and pizzas. (DR, 4/97) 1290 Sixth St. (at Gilman), Berk. (510) 528-3435. California, S, AE, MC, V.

Locanda Olmo has joined the unplanned conspiracy to transform the Elmwood neighborhood into a minor dining capital. Dig into the wonderful infarinata (polenta and vegetable pie), gorgonzola pizza, garlicky roasted chicken, and scrumptious rotolino (roasted eggplant rolls filled with ricotta and arugula)—you won't regret it. (DR, 5/97) 2985 College (at Ashby), Berk. (510) 848-5544. Italian, S, AE, MC, V.

Odyssia Caffé and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. Other standouts on the eclectic menu include grilled kasseri cheese in grape leaves, stir-fried calamari with peppers and couscous, lamb sausage with beans, and vegetable pizettas. (DR, 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, S, MC, V.

Rick and Ann's serves some of the best shoe-string fries on earth, along with excellent (if nouvelle) renditions of such Americana as chili, macaroni and cheese, meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. Platters like the Down South, the Midwest, and the Yukon Gold make breakfast at Rick and Ann's a meal to plan your day around. (DR, 11/96) 2922 Domingo (at Ashby), Berk. (510) 649-8538. American, S, AE, MC, V.

Santa Fe Bar and Grill The attention to detail that makes the Santa Fe interior so attractive crops up many times over in the food. Entrées include grilled stuffed chicken with butternut squash risotto (\$16.95) and seared sea bass (\$17.95), and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (DR, 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California-Mediterranean, \$\$, AE, DISC, MC, V.

VIK's Chaat Corner If you want a cheap and fantastic Indian lunch or dinner, brave the line at the back of VIK Distributors and treat yourself to one of the best deals this side of the international date line. For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (DR, 12/96) 726 Allston Way, Berk. (510) 644-4412. Indian, e, AE, DC, DISC, MC, V.

Your Place Tell your server you like your food Thai style, and you're likely to get a few extra red chili flakes stirred into your yum pla muk. But at Your Place, they seem to take you at your word. The pad kra-prow was an excellent version of holy basil chicken, and the neau yang num tok, a cold salad of sliced smoked beef, was a perfect example of properly balancing four essential flavors—sweet, sour, salty, and pungent. (DR, 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, e, MC, V. Rest rooms not wheelchair accessible.

Oakland

Alta Mar is a Veracruz-style seafood spot that doesn't necessitate updating your passport or thinking twice about eating the tomatoes. Camerones al mojo de ajo are butterflied and

humming with garlic, while pescado frito—with bowls of ranchero and garlic sauces served on the side—lived up to both the advance hype and my Caribbean reveries. (DR, 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, S, AE, DC, MC, V.

Autumn Moon Café Enter this happy, happening spot near Lake Merritt and you'll feel like you've been welcomed into a big, friendly dinner party. The menu here is straightforward but not without inventiveness, and includes, for dinner, baked polenta and grilled lamb chops, and for breakfast, taco scramble and blintzes. (SR, 11/97) 3909 Grand (at Sunny Slope), Oakl. (510) 595-3200. California, S, MC, V.

Caffé 817 Open only on weekdays, the clientele of Caffé 817 come not to hang out but to eat: cold and grilled sandwiches with ingredients including French ham, turkey, marinated mozzarella, and portobello mushrooms; salads ranging from mixed greens to egg-and-tuna; pizzas: various piatti del giorno; and a small variety of tempting tarts, pies, and scones. (DR, 10/97) 817 Washington (at Eighth St.), Oakl. (510) 271-7965. Café, e, AE, MC, V.

Daniel's Place is the kind of favorite Chinese restaurant everyone should have around the corner. It serves the usual 600 (I exaggerate slightly) appetizers, soups, egg foo yung, and beef, chicken, duck, pork, seafood, and vegetable dishes, but there's also plenty of off-the-menu specials, and the house is happy to oblige with special requests. (DR, 5/97) 4245 MacArthur Blvd. (at High), Oakl. (510) 530-8880. Chinese, S, AE, DISC, MC, V.

La Fiesta Brava It would be a shame to go through life without having once savored La Fiesta Brava's chiles rellenos and the way the deep, smoky flavor of their roasted chile penetrates the goo. Indeed, when it comes to bulk and flavor, La Fiesta Brava is the solid, mainstream definition of Mexican food. (DR, 7/97) 1462 High (at E. 14th St.), Oakl. (510) 436-5858. Mexican, e. Rest rooms not wheelchair accessible.

Italian Colors Ristorante is worth a splurge, with pleasant surroundings, amiably professional service, and deftly prepared food in portions generous enough to keep you calm and settled when the bill arrives. (DR, 4/97) 2220 Mountain Blvd. (near Park), Oakl. (510) 482-8094. Italian, \$\$, AE, MC, V.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, green chile with pork, red chile with beef, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (DR, 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, e, MC, V.

Nadine's A combination of slightly upscale nouvelle cuisine and casual café ambiance, Nadine's is at once modest and refined. The first and main courses—all consistently high-quality—range from the hearty and rustic (red beet salad, Hungarian goulash with garlic mashed potatoes) to lighter California cuisine. (DR, 8/97) 4228 Park (at Wellington), Oakl. (510) 482-5303. Eclectic, S, MC, V.

Nava Nava inspires positive feelings as soon as you sit down at one of the 15 attractively appointed tables. On a menu that changes monthly, Nava offers several savory entrées (like crispy skin salmon, filet mignon, cilantro linguine) and numerous tempting starters, all prepared with a light and expert touch. (DR, 11/97) 5478 College (between Taft and Lawton), Oakl. (510) 655-4770. California, S, AE, MV, V.

Sergio's Trattoria This tiny, delightful spot tucked into a courtyard in lower Rockridge offers Italian cuisine that is most aptly described by the word *robust*. Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (DR, 1/98) 5299 College (at Broadway Terrace), Oakl. (510) 655-2869. Italian, \$\$, MC, V.

Tropix makes a trip to the Caribbean only a BART ride away. Lunch on the spacious back patio is reason enough to take the whole afternoon off, with wonderful salads, jerk chicken, and shrimp-stuffed papaya. Dinner brings more exotic combos, like coconut-crusted red snapper with strawberry salsa. (SR, 4/97) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, S, AE, DC, MC, V, & (excluding patio). ■



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WHETHER YOU are negotiating a lease, getting bullied by your landlord, or trying to oust a deadbeat roommate, pay-what-you-can tenant counseling is readily available. For those already facing eviction or heading to court, these offices also provide referrals for pro bono legal help. Please call ahead to verify times or to secure a translator if needed. Almost all of these groups are in need of counselors and willing to train volunteers; call for more information.

For those who prefer to research on their own, Nolo Press publishes a California-specific book called *Tenants Rights*, by Myron Moskowitz and Ralph Warner. To order, call 1-800-992-6656 or visit www.nolo.com. Other useful websites include www.tenant.net, www.sfrenter.com, and www.catenants.com.

San Francisco

Chinatown Community Development Center offers appointment-only counseling in English, Mandarin, and Cantonese. 1525 Grant, S.F. (415) 984-1450.

City and County of San Francisco Rent Board has a 24-hour hotline with automated information available in English, Spanish, and Chinese on over 70 different topics. You can also speak to a live counselor at certain times or make an appointment to visit during office hours. Live counselor: Mon.-Fri., 9 a.m.-noon and 1-5 p.m. Office hours: Mon.-Fri., 8 a.m.-5 p.m., 25 Van Ness, Suite 320, S.F. (415) 252-4600 or www.ci.sf.ca.us/rentbd/info.

The Coalition for Low-Income Housing offers services for tenants as well as help in locating low-income/Section 8 housing throughout the Bay Area. Mon.-Fri., 9 a.m.-3 p.m., 1095 Market, Suite 304, S.F. (415) 487-3933.

The Eviction Defense Collaborative (EDC) specializes in helping people who have already been served with an unlawful detainer, the formal court papers for an eviction. With only five days (including weekends) to legally respond, time is of the essence, and EDC's lawyers will quickly help those who wish to defend themselves in court. Drop-in and phone counseling hours: Mon.-Fri., 10 a.m.-noon and 1 p.m.-3 p.m., 942 Market, Suite 312, S.F. (415) 986-9586.

The Homeless Advocacy Project provides free legal counseling for those who are homeless or at risk for homelessness. The staff offers phone counseling during open hours and holds one-on-one legal clinics the second and fourth Thursday of each month. Legal clinic: 1:30-3 p.m., 1101 O'Farrell, S.F. Office hours: Tues., Wed., and Fri., 1-4 p.m. (emergency drop-ins), 995 Market, Suite 915, S.F. 1-800-405-4427.

The Housing Rights Committee (HRC) provides phone or drop-in counseling Monday through Thursday, 1:30 to 5:30 p.m., at its main office, 924 Market Street, Suite 303, S.F. You can also visit its remote sites, listed below. Mon., 6-8 p.m., People's Cafe, 1419 Haight (at Masonic), S.F.; Thurs., 6-8 p.m., Cafe La Boheme, 3318 24th St. (at Mission), S.F.; Sat., 10 a.m.-noon, Royal Ground Cafe, 5301 Geary Blvd., S.F. HRC info: (415) 398-6200.

La Raza Centro Legal provides counseling for low-income tenants (including monolingual Spanish speakers) throughout San Francisco and San

Mateo counties and hosts a housing law clinic. Clinic: Wed., 10 a.m.-noon. Regular hours: Mon.-Fri., 9 a.m.-noon and 1-5 p.m., 474 Valencia, S.F. Free for low-income tenants; sliding scale for others. (415) 575-3500.

New College Housing Advocacy Clinic offers low-income tenants complete pro bono eviction defense and follow-through, as well as phone counseling in English, Spanish, Cantonese, and Tagalog. It is staffed by five to seven law students who are certified to appear in court in rent board and eviction proceedings. They are available by appointment only. 225 Bush, S.F. (415) 982-8399, ext. 304.

Saint Peter's Housing Committee offers bilingual Spanish/English counseling Monday through Friday, 1 p.m. to 4 p.m. by appointment. 474 Valencia, Suite 156, S.F. Drop-ins: Thurs., 6-8 p.m., Cafe La Boheme, 3318 24th St., S.F. (415) 487-9203.

The San Francisco Tenants Union offers free tenants rights phone counseling for its members, who receive a copy of the *Tenants Rights Handbook* (also available at the public library). Membership is \$35 a year, \$25 for low-income members. Nonmembers are asked for a \$10 donation each drop-in visit. Mon., 10 a.m.-5 p.m. and 5:30-9 p.m.; Tues., 1:30-9 p.m.; Wed., noon-9 p.m.; Thurs., 5-9 p.m.; Sat., noon-2:30 p.m.; Sun., 11 a.m.-2 p.m., 558 Capp, S.F. (415) 282-6622.

Tenderloin Housing Clinic offers free legal consultations on 30-day notice evictions. Their services are limited to low- and moderate-income residents living north and south of Market Street and in residential hotels citywide. Mon.-Fri., 9 a.m.-4 p.m., 126 Hyde, S.F. (415) 771-2427.

East Bay

Berkeley Tenant Action Project is open for phone calls Tuesday, Thursday, and Friday, 11 a.m. to 3 p.m., and for drop-ins on Tuesday night, starting at 7:30 p.m. All services are free and the office is wheelchair accessible. 2022 Blake, Berk. (510) 843-6601.

City of Berkeley Rent Stabilization Board offers bilingual Spanish/English phone counseling and drop-ins. Mon.-Tues., Thurs., Fri., 9 a.m.-4:45 p.m.; Wed., 10 a.m.-4:45 p.m., 2125 Milvia, Berk. (510) 644-6128. www.ci.berk.ca.us/rent.

East Bay Community Law Center holds workshops for tenants every other week. Every other Thurs. (next one Oct. 15), 7-8:30 p.m., 3130 Shattuck, Berk.; every other Fri. (next one Oct. 16), 3-5 p.m., North Berkeley Senior Center, 1901 Hearst, Berk. (510) 548-4040.

The Oakland Eviction Defense Center provides services similar to the S.F. EDC (see above) for Alameda and Contra Costa counties. Mon.-Fri., 9 a.m.-noon and 1-3 p.m., 1611 Telegraph, Oakl. (510) 452-4541.

Sentinel Fair Housing serves Oakland and Alameda, focusing specifically on tenant/landlord issues. Visits are by appointment only. Visits and bilingual Spanish/English phone counseling: Mon.-Fri., 8:30 a.m.-5 p.m., 1611 Telegraph, Suite 14, Oakl. (510) 836-2687. (Cassi Feldman)

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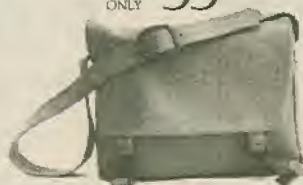
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* Admission is \$5 per person. Event held at the Commonwealth Club Offices, 595 Market Street on the Second Floor. The Commonwealth Offices are wheelchair accessible. For more information or to make reservations please call the Commonwealth Club at 415-597-6705.

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WORLD TRAVEL

HUNGARY BY APRIL THOMPSON

THERE ARE TWO schools of travelers. One faction repents for the sins of its homeland: it lowers its living standards and eats things and sleeps in places it wouldn't deign to consider when not abroad. The other revels in such ephemera as favorable exchange rates: it eats things and sleeps in places it couldn't begin to afford at home.

Hungary is for the sinners, not the penitent. Retirees indulge in the country's well-known wines and stuff themselves at hearty buffets as they cruise down the Danube. College backpackers on European vacation sleep through the sight-seeing, conserving energy for late nights in Budapest's funky bars and cafés. Stressed execs and seniors with ailments spend weeks reviving in the nation's medicinal baths and spas. Cultured creatures gorge themselves on Magyar art and music, the latter including Hungary's own Liszt, Bartók, and an anonymous legion of Gypsy violin virtuosos.

As any sinner worth her salt would do, I find another soul to corrupt. My mother, the ultimate partner in crime, will accept nothing less than four-course meals and five-star hotels. With Hungary's remarkably low prices, the power of her gold card is infinite.

After eight months on the rough road, breakfast cereal and toilets with seats are enough to make me groan with pleasure. But Hungary has much more decadence in store. For me and Mom, the seven deadly sins are all of the gluttonous variety: fiery chicken paprika, goose-liver pâté, savory cabbage strudel, poppy-seed pastries (sometimes translated as opium cakes), cold fruit soup, tarragon-flavored venison stew, and frozen treats that put the cream in ice cream (flavors include cantaloupe, tiramisu, pomegranate, and white chocolate).

Most Hungarian delights can be found in the capital, so, like many travelers, we don't bother budging much from Budapest. The towns of Buda and Pest, separated by the Danube, were united into the present city 125 years ago; today most visitors first head west to Buda's walled Castle District. We spend a few days here, viewing Gothic Catholic churches and the Palace of Buda Castle, once the site of a medieval castle and now home to several galleries.

We loaf through the ages of art, particularly enjoying József Rippl-Rónai, a late-19th-century painter with more periods than Picasso. Through their canvases Rippl and his contemporaries offer windows onto myriad scenes of Hungarian life, such as saucy girls at play and lovers husking corn.

When our feet tire of strolling, we soak them in thermal waters, choosing an art nouveau bathhouse (one of seven in the city). This liquid therapy is just a prelude to the grand finale, during which a masseur's oiled hands press out all the shoulder knots generated by my 60-pound pack of penance.

The following day we visit Szentendre, a town on the Danube Bend, for a shopping orgy. A few historical buildings thinly disguise the village's true identity: a tourist bazaar for Hungarian crafts. As if Christmas shopping for the ark, Mom buys two of everything, and sometimes four or six: antique shawls, folk costumes, beaded jewelry, wooden crosses, Russian army hats, embroidered blouses, and hand-painted porcelain eggs, pottery, and dolls. Shopkeepers see the expanding bags and give her a special smile.

We would never have hurried from our next stop, the wine cellars of Eger, were it not for Saint István's Day. The Aug. 20 holiday celebrates the canonization of Saint István, Hungary's beloved first king. In 1000, István united the hodgepodge of Magyar tribes and converted them to Christianity. In Budapest the four-day weekend honoring István rages with bands, barbecues, and all the hoopla you can imagine, including a parade of the saint's well-preserved right hand around his namesake basilica.

While some may deem fireworks a childish affair, my mother considers herself a connoisseur of the sky lights, and when she heard "fireworks on the Danube," we had to gulp down our ruby red, oak-aged Egri Bikavér made from volcanic soil-grown grapes—a.k.a. Bull's Blood—and get the next train back to Budapest.

I worried that Mom's hopes for the 'works were too high, but when the 2001 theme blasted off from omnipresent speakers, and crossing spotlights settled on a statue of St. István high in the hills, I knew we were in for a ride. In the wake of peach and lavender trails, red, white, and green bombs burst into air; I thought Mom would burst into tears. The music moved into the works of Hungary's famous classical composers, the shooting stars matching their moods and turns.

The sky lit up with red smoke, inducing a pyrotechnic sunrise for children to savor in their dreams until next year. The music stopped abruptly. A waterfall of white sparkles cascaded over the Elizabeth Bridge and into the Danube. One million people sighed in unison. We had reached the peak of Hungarian pleasure. ■



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Tangled tentacles

THERE'S TROUBLE afoot at Alternative Tentacles: former Dead Kennedys members **East Bay Ray**, **Klaus Flouride**, and **D.H. Peligro** announced last Friday that they have terminated their business relationship with the record label "due to serious problems with the accounting." They contend that for the past 10 years, the band has received less royalty money than other acts on the venerable label. **Jello Biafra**, former D.K. lead singer and sole owner of Alternative Tentacles, admits, in a statement to the press, differences of opinion over accounting and contends that although he has offered to open the company's books for inspection and pay the owed amount in full, the rest of the band has neglected to respond. The three other D.K.s say they just wanted to get the money they deserve; Biafra says they're being greedy.

"Their mean-spirited attack traces back to my refusal to allow 'Holiday in Cambodia' to be used in a Levi's TV commercial," Biafra wrote in that statement. "We were not asked by Levi's to use that song.... He's just changing the subject," East Bay Ray contended in a phone interview—but Biafra forwarded the *Bay Guardian* a faxed proposal addressed to Ray from Foote, Cone and Belding on behalf of its client, Levi Strauss and Co. Dockers. Biafra insists that D.K. albums "will continue to be available... exclusively" from Alternative Tentacles, but the other camp insists that it can and will legally seek distribution elsewhere. Clearly there's more to the story—but either way, if Alternative Tentacles can't distribute D.K. records any more, the label, created in 1983 by the Kennedys to subvert the dominant music industry paradigm, may not survive. And that would suck.

Chalk it up

After what seems like a thousand years of festival showings and benefits with luminaries like Tom Waits, **Rob Nilsson's** *Chalk*, a Tenderloin Action Group production, will finally burn into the Lumiere Oct. 9. It almost seems like an absurd joke now, in the world of corporate indies, that a man like Nilsson exists. After winning both the Palme d'Or at Cannes for *Northern Lights* and the Grand Prize at Sundance for *Heat and Sunlight*, Nilsson turned to the very unhip task of organizing a group of volunteer filmmakers and the recently homeless into an acting and film production studio. Much more than a side project for a guilt-ridden ex-outsider, TAG is currently in production on a nine-film series about the Tenderloin called "Nine at Night," of which *Chalk* is the first.

Nilsson's own brother was homeless and missing for 10 years, so his attachment to the subject is natural, though his reluctance to trade it all in for a shot at directing the next Beverly Hills movie may be less so. His brother, recently resurfaced, makes an appearance in *Chalk* alongside the mostly homeless cast. One of the leads, Edwin Johnson, Nilsson found on a cardboard box outside his hotel, while another had to drop out of the film because of heroin addiction. To celebrate the triumphant opening of its film, TAG is sponsoring another party/benefit Sat/10 at Chalk's Billiards (9 p.m., 101 Spear, S.F. \$25; for tickets call 415-273-5408 or e-mail pacmedia@creative.net). Nilsson and the cast will be there, as will several ranked pool professionals, who will perform a trick-shot exhibition and compete in a nine-ball tournament.

Seemen stains on the local scene

Local fringe artists' collective the **Seemen** were immortalized on film this past weekend in what will be a short promotional video designed to be pitched to both art museums and MTV. Director T. Hunter McCann's S.F.-based film company Name Your Poison rolled cameras while head Seeman **Kal Spelletich** showed off his notorious "violent machines performing acts of love" to a small throng of onlookers on a dark, smoky soundstage. A giant metal Cerberus breathed fire out of all three of its heads as a volunteer fed it apples and beer; a dummy gushed fake blood as it was pulverized repeatedly in Spelletich's horrifying Suicide Chair. Freaks cast for the event were instructed to look freakier: cross-dressing, flagrant fashion deviations and violations, S-M role-playing, and surreal makeup jobs made the party almost as worthy a spectacle as the machines they were called to witness. Cast to contrast a scene where human and metal mutations were the norm, a cabal of "Pie girls" (fresh-faced, all-American women in flowery dresses from Dema) looked positively deranged.

The Mix

1. Black Star's cover of Slick Rick's "Children's Story"
2. Surprise appearances by Mike Patton and Jello Biafra at Sepultura's Friday-night performance at the Maritime
3. The No Vacancy sign at the Lanai Motel during the SAP art shows.
4. *The Mighty* at Mill Valley Film Festival
5. P.J. Harvey, *Is This Desire?* ■

Edited by Susan Gerhard. Contributors: Summer Burkes, Arne Johnson. Send e-mail to susan_gerhard@sfbg.com.

Small wonder

The Woodtennial celebration of 20 weird ones at Woody Woodman's Finger Palace. By Derk Richardson.

IT WAS A NIGHT like all others at the Finger Palace. Which is to say it was actually unlike any other night—for that is the way of the Finger Palace. A handful of patrons were gathered inside the Palace wall (a tall wooden fence along the sidewalk on Cedar Street in the residential flatlands of west Berkeley). While awaiting instructions from Sandra Finger, who was handing out tickets in the form of tongue depressors and carefully regulating admission to the Palace itself, potential audience members took turns perusing a silver metal egg-shaped pod cordoned off with yellow crowd-control tape and reading the nearby notice describing plans for the burial of a commemorative time capsule on the Palace grounds.

Once inside the Palace (disguised as a humble one-story, single-family dwelling), the paying customers chose their seats from the 25 or so wooden (but cushioned) folding chairs in what would look like a living room were it not for the risers and professional lighting rig at the back and the curtained proscenium in front. At the scheduled start time, Finger Palace impresario Woody Woodman made his entrance, locked the dead bolt on the front door, described the exit route (through the Finger Kitchen) for those who might feel compelled to flee, and introduced the evening's proceedings, which included Laura Hazlett and Merle Kessler's "The 7 Stages of Darla," part 1 of Woodman and Igor Finger's *WormWood Cycle*, and a postperformance repast of finger food and superb libations in the Finger Kitchen.

This was weekend three of the six-week, 12-night "XXth Woodtennial Finger Follies," celebrating two decades of musical and theatrical performances at the Finger Palace. The formal festivities—which have featured commissioned world premieres by Bob Ernst and G.P. Skratz, Deborah Gwinn and Mary Forcade, George Cremaschi and Garth Brooks, Laura Hazlett and Merle Kessler, Oliver DiCicco, Helen Shumaker, and others—conclude this weekend, Oct. 9 and 10, with Pamela Winfrey and Christi Winn in "Home Is Where Your Hat Is" (Friday) and Deke Weaver in

phonist Evan Parker, members of the Rova Saxophone Quartet, synthesizer wizard Bob Ostertag, and pianist Greg Goodman. In a 1993 *San Francisco Chronicle* article, writer David Rubien looked back on it as "a vital cog in the then-thriving local improvised music scene" of the late 1970s. Citing the Finger Palace's relative dormancy for much of the '80s and previewing Greg Goodman's production of *No-Noh*, Rubien hailed the Palace's revitalization in the '90s, including performances by Canadian saxophonist-dancer John Oswald, English improvising guitar hero Derek Bailey, and Buckethead.

But the relentlessly manipulative Woodman has long made the media just another brick in the ever-morphing Finger Palace wall. Consider the words of Ellin Stein, reviewing Goodman's *Construction of Ruins* in the June 17, 1980, edition of the *Chronicle*. In the Palace scrapbook, Stein's photocopied review looks like a file secured from the Federal Bureau of Investigation under the Freedom of Information Act; big blank sections stare out from the middle of paragraphs, as if someone has applied generous quantities of

Wite-Out, resulting in such commentary as "unsuspecting... runaway... Japanese... lying in front of a watercolor... the gloved hands... crush... his overenthusiastic... member."

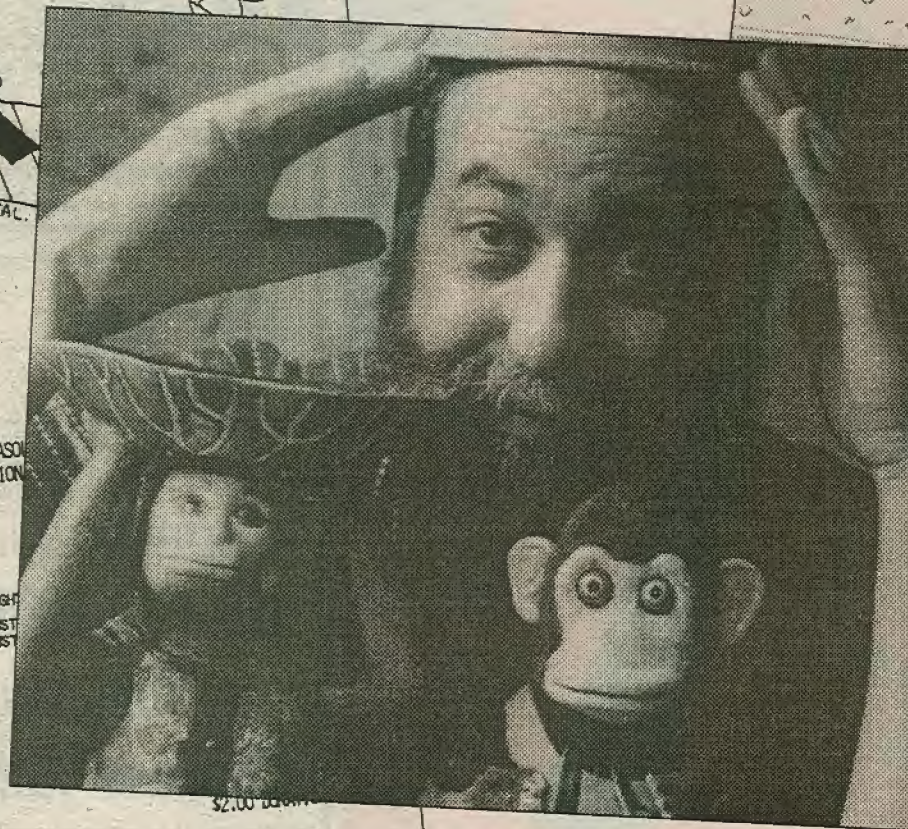
So it's not surprising that the Finger Palace remains an enigma despite its seminal role in the recent history of the Bay Area avant-garde, a kind of Winchester Mystery House of the arts. Or that the connection between Woody Woodman and Greg Goodman is a continuing conundrum.

Some of us know more than we care to about the private life of Goodman. I must confess to having seen him nude, doing exercises on the floor of a hotel room in what was then still known as Leningrad. That happened when I was tagging along, journalistically speaking, on a 1989 tour of the about-to-disintegrate Soviet Union during which Goodman was grudgingly sharing the stage with Rova Saxophone Quar-



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A monkey's uncle: Woody Woodman (or perhaps Greg Goodman, to whom Woodman bears a striking resemblance) ushers "the oldest performing Palace on the San Andreas Fault" into its third decade.



tet. On that same trip I also observed him speaking pig latin in an elevator full of perplexed Muscovites and sampling sautéed cock's combs in Vilnius, Lithuania. But that's another story.

Alameda County tax records show Goodman as legal owner of the palatial compound of buildings at 903 Cedar. A second generation San Franciscan, Goodman sang in the boys' chorus of the San Francisco Opera, took classical piano lessons as a youth, attended a historically black college in the South, and worked various stints as a clown and a substitute teacher. He is a remarkable pianist—part Ravel, Debussy, and Henry Cowell, part Chico and Harpo Marx—often playing on and with the strings inside the piano more than the keys. In the late 1960s he experienced a muse-affirming epiphany the first time he saw Cecil Taylor bang away at the piano in a manner similar to that he had employed since childhood. In the 1970s he was involved with the radical Berkeley theater group known as the

Blake Street Hawkeyes. And for many of his own performances, he has drawn inspiration from the text and illustrations of the 1920 book *The City Curious*, by Jean de Bosschere, artworks and artifacts from around the world, and files of newspaper clippings with such headlines as "300 Terrorist Ducks Captured in Wild Chase," "Man, Wife Die—Cooked in Hot Tub," "Dr. Bob, the Strange Tooth-Puller," and "Marilyn Monroe's PJ's Put in a Time Capsule."

Then again, I may have made all that up. One can't be certain. As Goodman has said, "Slight of mind is employed throughout. Every effort is made. Ears are helpful."

One thing is for sure: Goodman is burdened by an irrevocably intimate relationship with Woody Woodman, to whom he bears a striking physical resemblance. Goodman has often described himself as the "main human on earth" for Woody, who communicates home to "Sector 9" by means of a brick that has two antennae attached (one with a brown sock dan-

gling from it) and is powered by an unopened eight-pack of AA batteries secured with silver-gray duck tape. It was Woody, Goodman has claimed, who instructed him in 1978 to knock out a wall in his house and bring the Finger Palace into being. Around that same time, Goodman started the Beak Doctor record label and cofounded Metalanguage Records, in association with Larry Ochs and Henry Kaiser, to document contemporary improvised music.

In an attempt to get at the bottom of the Goodman-Woodman equation and flesh out the history of "the oldest performing Palace on the San Andreas Fault," I exchanged e-mail messages, had telephone conversations, and went out to lunch with, well, whomever. "I have no idea who you're going to be talking to," one or the other said on the phone. "Whoever you get is who you get, and for your sake I hope you don't get me. That's going to be really rough. It's hard on both of us."

"Because there were many mir-

rors about, it has never been proved if Greg and Woody appeared at the same time and place," read one e-mail. "On the other hand, even though the mirrors were facing one another, Greg was unable to see the back of his own head. He later attributed this to the oft-quoted saying of Woody's: 'On the Other Hand, are Four Fingers!' This was also the first thing Woody ever said to Greg."

As to the first Finger Palace show, Goodman (I think) recalled, "It occurred soon after I moved into what later became the Palace, when I forgot to close the curtains and was feeding my cat undisguised fish bones. The entire episode was rather nasty, and we got very poor reviews. Some years later, August 1978, under a deal better than Goethe got from *Faust*, the first official Palace performance was observed—*The Disclosure of Gasoline Rationing and the Death and Resurrection of the Woodyear Blimp*. First, I thought I could make a killing selling cheap gasoline during the gas crisis; second, I wanted to get even

with the cat.... One of the main advantages of presenting performances in one's own home is that you can choose and have complete control over the brand of toilet paper employed. And, without having to ask, you know where the back door is, a requisite for any performer on the way up, down, or out."

Getting nowhere with Goodman, an experience to which many can relate, I sought out Jim Cave, frequently mistaken for Igor Finger. Cave, who sometimes works as director and designer with San Francisco's *Mobius Operandi*, Campo Santo, and others, was running the lights for the Blake Street Hawkeyes in the early '80s when he first encountered Goodman. He enlisted Goodman to emcee

Continued on page 63

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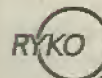
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SMALL WONDER from page 61

a four-night-a-week, seven-week extravaganza called the Whole Hog Festival; several years later Goodman enlisted Cave to install the professional lighting rig at the Finger Palace. Cave soon joined such key coconspirators as visual artists Mary Frank and Naomi Kramer, performers Mary Forcade and Bob Ernst, and others, in the salonlike creative cauldron of the Finger Palace.

Instrumental in such productions as *No-Noh*, *FOURPLAY*, *The Unauthorized Autobiography of Woody Woodman*, and *The WormWood Cycle*, Cave submits a surprisingly sober summation of what the Finger Palace is all about. "There's a smallness to it and a very large operativeness to it," he says. "It offers the possibility of going into great detail with material that addresses grand themes in a very focused and very small way, with grand themes. Most of all, the Palace challenges you to put yourself on the line in a way that other venues just don't."

That goes for the audience as well as the artists, and it ensures that while certain conceptual underpinnings (and physical constraints) inform every performance, each evening presents a unique experience. The "Finger Follies," for instance, have thus far included a band (the Channel Serfs) plucking and thumping a kind of millenarian folk-rock, storyteller Matthew Briendel performing ditties to the accompaniment of an imaginary Nazi Tuba Marching Band, actor-playwright John O'Keefe reading from his forthcoming novel, Henry Kaiser playing 20 solos on 20 different guitars, and Merle Kessler narrating the apocryphal story of

Darla (a parable about the decline of freak shows and the rise of the suburban mall) while Laura Hazlett hung a series of original panels painted in a kind of "Day of the Dead-on-black velvet" style.

Then there's the *WormWood Cycle*, which includes a set of recurring images and artifacts (the sound of water pouring, music boxes, a dog, the mysterious "Baghead"), music (Yma Sumac's or Enrico Caruso's voice, Clara Rockmore's theremin, Henry Kuntz's saxophone), and techniques (shadow play, puppetless puppetry) but transforms itself from night to night. Part dadaist blackout skit and part excuse for Goodman to show off the beautiful and fantastic art objects he has collected, the *Cycle* embodies the essential Finger Palace tenet of giving the audience as much leeway as possible to construct its own experience of what is being done onstage. "We don't care so much what the images evoke," Cave notes, "as long as they're evocative."

As a rare gesture of appreciation for its infinitesimal audience, the Finger Palace has scheduled two free performances of *The Essential WormWood* for Halloween weekend. "This is our way of offering something to bring in the millennium, but we're not saying which millennium. But," Goodman warns, "I want everyone to know that I will not accept a MacArthur 'genius' award should it be offered." ■

'XXth Woodteminal Finger Follies' conclude Fri/9 and Sat/10; Woody Woodman and Igor Finger perform *The Essential WormWood* Thursday, Oct. 29, Friday, Oct. 30, and Saturday, Oct. 31; Woody Woodman's Finger Palace, 903 Cedar, Berk. Call (510) 528-1023 for more information and reservations.

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City devil

PARASITE EVE may not be the second coming it's been billed as in rumor-hungry video game magazines and Net sites, and I have no way of knowing if it's currently meeting its equally grandiosely projected sales expectations, but, comparisons and accounting aside, this is a very, very nice game, holding up the lofty reputation of P.E.'s creators, Squaresoft (the Final Fantasy series, Bushido Blade). In design it may perhaps be too derivative—of Resident Evil and Square's own Final Fantasy VII—to be considered a high-water mark. True to the game's Carpenter *Thing*-inspired mutation of the horror genre, P.E. is an efficient evolution, taking the best of its progenitors, ingesting them even, and recombining them into something newer and stranger.

Unlike the respective science-fantasy and zombie genres of Final Fantasy VII and Resident Evil, P.E. should be more to urban-sophisticate taste. Set in New York City, with dueling chic female protagonist (blond and green-eyed police officer Aya) and antagonist (brunet and hot-blooded Melissa/Eve), P.E. doesn't only incorporate the tourist sites (Chinatown is a good-looking set piece) into its surrealist frenzies of fancy guns, three-headed dogs, sewer mazes, horribly mutilated corpses, giant worms, and bacterium slime, it's also got opera. The opening set piece supplies an intriguing, satisfying spectacle. You, Aya, arrive with your bland, boring date for a night at the opera, to be the only one left standing when the entire audience melts to Melissa's death-ray aria.

After that, you chase Melissa into the mutant rat-infested dressing rooms. The assumed target audience may find themselves unsettled identifying with a protagonist in slinky dress and high heels. It was one thing to ogle Tomb Raider's Lara Croft, but isn't this a little extreme? You change into jeans and leather jacket after the first level. Screens I've seen of the Japanese version seem to keep the heels on, though. The true weirdness of P.E.'s conception I can only attribute to the fact that it's based on a Japanese science fiction novel of the same name by H. Sena.

P.E.'s combat system is innovative and effective, combining real-time action (a replenishing time bar) with a typical role-playing-game (RPG) turn-based, hit-points system. It can get tense, to the point where there's an arcade element to it (use of an analog controller makes a big difference).

Most interesting of all, though, is something old-fashioned: the story's structure and pacing. Billing itself as "*the cinematic RPG*," P.E. eschews the kind of free, V.R. exploration of space that should be the future of RPG. Instead, P.E. follows R.E.'s linear path of interactive action episodes set off against spectacular but passively observed cinematic scenes. This linear path we're going down is comforting in its similarity to film, but watching beautifully rendered spectacle is counteractive to the possibilities of explorative play in the digital medium. The success of cinematic video games like R.E. and P.E. seems right now to justify an evolutionary path. Like film once before, video games are at a critical juncture: are options beginning to die out?

Despite those trepidations, I found, in playing P.E., a unique dynamic at work. Though I resented the restrictive, linear story line and wanted to set out for the sights and sounds of a mutant New York City (was it the lack of resolve of the game designers or the will of the original novel to evacuate the city by level three?) I found my mind-set—that all-too-familiar video-game addiction that this game effortlessly invokes—recalling an earlier, mustier phenomenon. There is something akin to literary activity in having to work through a video game that offers variant rhythms. Parasite Eve fails to unfold nearly as smoothly as a well-designed novel, but it does manage to juxtapose enough different modes—passive watching, low-key interaction, exploratory searching, intense battle—to keep the pace from degenerating into the kind of dreamlike drifting of games like *Myst* or the late-night-movie monotony of R.E. I felt, through my efforts, that I was working my way through a densely textured kind of video novel. Does that qualify as art or just as a game? There's an intelligence at work here that's missing from mere corpse-pilers like Resident Evil. What is it evolving into? ■

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Bombshell: Moments before *Lady from Shanghai's* shattering finale, Orson Welles and his soon-to-be ex, Rita Hayworth, see eye to eye.

A little target practice

Orson Welles's *Shanghai* bruise. By Chuck Stephens

I SUPPOSE the true test of objectivity is in the cutting room. Of course it is even tougher to be objective when you've directed yourself around the stage.... Eventually there comes a time when a wrap must be called in the cutting room, when the product has to be shipped. No one can play with it endlessly. It is a lovely and maddening last act. Usually the director wishes he could get the goddamn thing back and recut it. No way! It is already in the theaters.... Years later I've recut pictures, as have many other directors. I've done it simply for personal satisfaction."

Take it from the total filmmaker—the above-quoted Jerry Lewis—you can't play with it endlessly, though there are those who'd like to.

Case in point: Orson Welles's recently recut *Touch of Evil*. Here's a film that has now had three incarnations, each one at some distance from what the long-dead Welles may have wanted when he started, or once he wrapped, or after a long, long dinner at Ma Maison one night, cursing his metabolism, his diet, the luxury of sauces denied. Walter Murch's revisitation of *Touch of Evil*—"Fully restored to Orson Welles's original vision," bark the newsprint ads—purports to restore the film to something like the director's "intention." It's a vanity project, but the vanity's not the director's.

Welles may have invented the notion of a director's "final cut," though after *Citizen Kane* he never enjoyed the privilege. The generation that put that notion into motion now luxuriates in off-Hollywood colonies in Marin, where—their once-glorious careers now propped up by the profits

of sequels and special-effects revenues—they can dig up Welles's corpse in their spare time and play with it endlessly. And rubberneckers long to join them, wade in their bathwater—witness the *SF Weekly's* recent back-scratch for the re-*Touch of Evil* crowd up at Skywalker Ranch. How do you fit so much self-satisfaction into one screening room?

Welles will survive it, just as he survived the various fingerings of his pie while he still roamed the earth. Columbia forced so many changes on Welles's magisterial *Lady from Shanghai*, of 1948, now circulating in new 35mm prints, as to have rendered it one of noir's most lethal indiscretions—a film so baroque no one could fix it. Thankfully, on this occasion no one's tried.

A would-be quickie that took a year to complete and another to get released, *Lady from Shanghai* prefigures Welles's *Othello* in its fantastically messy, location-challenged montage. Studio-mandated glamour close-ups of Welles's soon-to-be ex, Rita Hayworth—her hair an irradiated blond, her pinup prurience dead behind the eyes—alternate with the most precipitous forced-perspective landscapes this side of Paradjanov. Inside jibes at Nelson Rockefeller, incarnated by Glenn Anders's fantastically queenly performance as George Grisby, outpace the Brechtian lights-out sequence at a Chinese opera. Obvious scraps from the stock-footage library muscle aside the local color Welles enlisted on one of his many trips down Mexico way while sea monsters loom over rear-projection romances, just as characters shadow and cruise and spy upon one another

till all about the sea is made of sharks.

Welles lost control of *The Magnificent Ambersons*, and the rest of his career, while on location south of the border—in Rio, shooting *It's All True* (though much of it was concocted, in the editing room, years later)—and it pays to remember as much in making sense of *Shanghai*, or *Touch of Evil*. It was there that the possibility of his becoming America's Eisenstein gave way to the reality of his redemption, as the heir to Robert "Nanook of the North" Flaherty—the father of American documentaries and the director who put paid to the mirage of film's "objective" truth. Flaherty, notoriously, used cutaway igloos to get at the "authenticity" of Inuit existence; Welles willingly worked in a system that he knew could score a Rita Hayworth swan dive as if it were Disney's Pluto plunging into a pond. But as his *Shanghai* voice-over never tires of reiterating, there's an overwhelming—and inviting—madness to the system encoded in the film's "bright, guilty world."

The guilt, the glamour, the mismatched footage and shattered mirrors of this *Lady from Shanghai* are all original, as are its throwaway line readings, its rattled-off rhythms and *Querelle*-ish beefcake cadences. ("Oh Fassbinder!" someone shouts, swear to god.) No one has "restored" anything. It's still the sweaty, beady-eyed, impenetrable, Melvillian sea-lather it always was. A loving, maddening, lasting gift. ■

'*Lady from Shanghai*' plays Fri/9–Thurs/15, 2:40, 5, 7:20, and 9:30 p.m. (also Fri.–Sun., 12:20). Lumiere, 1572 California, S.F. (415) 352-0810.



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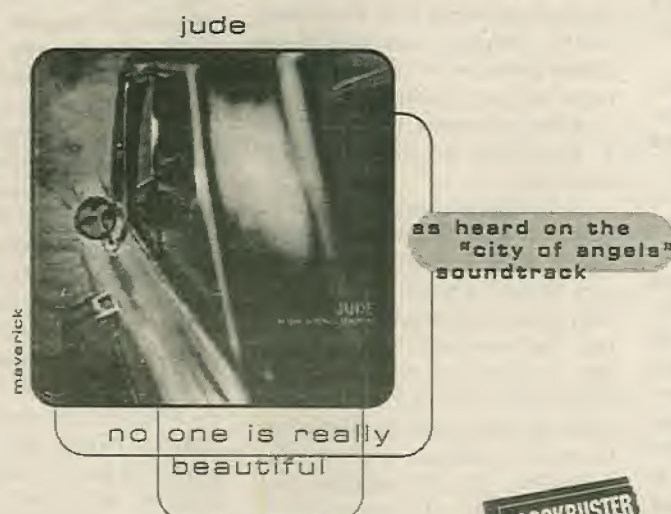
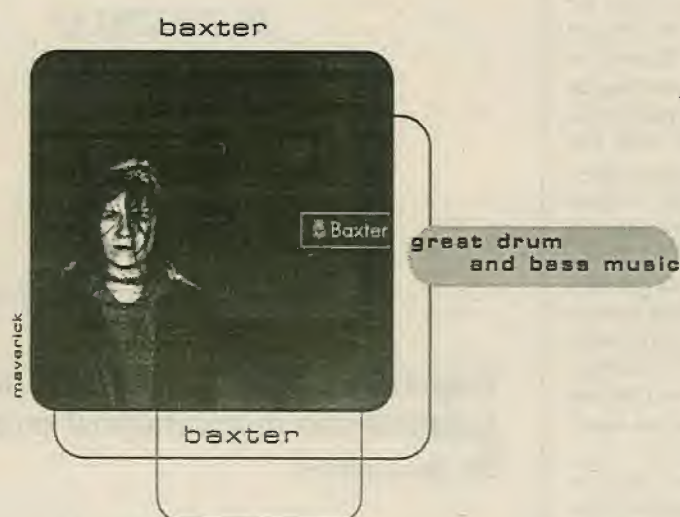
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Virtuosity: Derek Jacobi plays 20th-century artist Francis Bacon.

Devil worship

John Maybury's film sketches out the violent brilliance of Francis Bacon, the man and the artist. **By Jenni Olson**

'Makes my relationship look really functional," quipped the person next to me as the credits rolled on John Maybury's bleak and brilliant biopic of Francis Bacon's life and work, *Love Is the Devil*.

Picture a painterly version of Stephen Frears's *Prick Up Your Ears* (without the hammer-in-the-head finale), then just throw in two virtuoso performances, by Derek Jacobi (*Breaking the Code*; *I, Claudius*) as the scathing Queen Bacon and Daniel Craig as his suicidal boyfriend George Dyer, add cutting-edge camera work that calls to mind a music video (saturated colors shot through coke-bottle lenses with blurred edges), incredible sound design (burning cigarettes and squishing paintbrushes have never been so deliciously audible), and some of the bitchiest dialogue you've ever heard ("I don't have to see your pictures. I can tell by your taste in neckties that you have absolutely no talent," Bacon tells a young artist who approaches him in a bar)—and you have *Love Is the Devil*.

It all begins in 1964 when a burglar lands with a crash on the floor of Bacon's studio and the artist reveals his taste for rough-trade blokes, inviting, "Take your clothes off, come to bed, and you can have whatever you want." Young George Dyer consents and gradually becomes a fixture in the painter's life—sharing his bed by night and serving as a constant butt of jokes by day ("Who's Arthur and who's Martha?" one of Francis's pals inquires at the Colony Club when Francis introduces George to the gang of drunken eggheads that constitute his inner circle).

In her latest mind-blowing performance, Tilda Swinton is Muriel Belcher, the dentally impaired dyke doyen of this motley pub crew. "Carpet munching and nothing else," she coos to her girlfriend across the table at dinner.

Though Maybury offers us some calm moments of affection as the love between Arthur and Martha (I mean George and Francis) evolves—and several exquisite glimpses of the sadomasochistic nature of the relationship—it soon becomes clear that destruction is on the horizon.

Francis hurls into ever more vicious repartee—taunting the increasingly drunken, pill-popping George about his evident suicidal (or "Susancidal") impulses. And George's compulsive hand washing and violent nightmares augur a sad end indeed.

Ryuchi Sakamoto's spare soundtrack draws out the pain and evolving destruction of the doomed love affair, and throughout the film Maybury constructs beautiful tableau shots evoking Bacon's paintings. With a dark voice-over monologue reflecting on Bacon's fascination with the body, death, and destruction, the film sketches out the violent brilliance of Bacon—the man and the artist—who died in 1992.

Love Is the Devil comes to a close in 1971, with Bacon being honored at the Grand Palais in Paris with a retrospective of his work, where he is described by the press as "the greatest living painter."

And as Francis retorts to a pitying David Hockney in the end, "Either you laugh or you cry. Boo, hoo!" ■

'Love Is the Devil' opens Fri/9 at Bay Area theaters. See Movie Clock, page 127, for show times.

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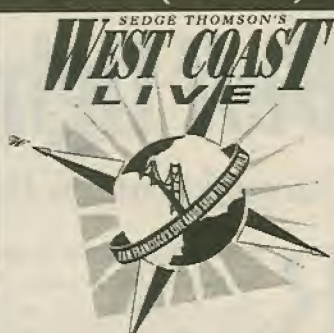
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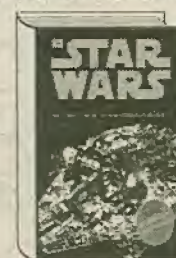
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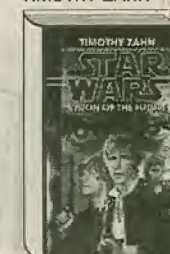
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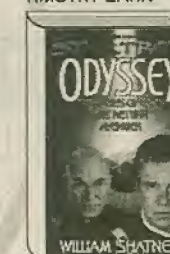
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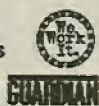
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THEATER



PHOTO BY JOHN WARREN

Lost in the wasteland: Staging *Below the Belt* in a vacant lot downtown obscures the prowess of actors Chris Kuckenkaker and Gene Thompson (from left).

Belt tightening

Discomfort means Below the Belt. **By Brad Rosenstein**

RICHARD DRESSER'S *Below the Belt* is a black-comic vision of corporate life at its most life devouring. New recruit Dobbitt (Paul Lancour) attempts the impossible: making a good impression on his acid-tongued colleague Hanrahan (Christopher Kuckenkaker) and their boss Merkin (Gene Thompson). The men's involvement in the manufacture of an unnamed item requires their round-the-clock confinement in a corporate compound, a situation paralleled by this Unconditional Theatre staging in the vacant lot of Exploration: City Site, in the shadow of City Hall.

U.T.'s use of unlikely environments for their shows is central to their communal mission. But frankly, I don't feel I was made any more active a collaborator by sitting on plastic-sheeted dirt for two hours. Yes, like the show's characters, the audience is uncomfortably confined to a fenced-in compound, but I'm not sure the impact outweighs the limitations: the intrusive traffic noise, the minimization of the actors and the loss of focus in the cavernous open space, the effort of will required to maintain your attention in the face of those distractions, not to mention chilly temperatures and a benumbed backside.

It's clearly not the company's intention to make people suffer — its members handed out blankets, and they are planning to add some chairs. I'm happy to deal with challenging conditions if there's an artistic payoff, but strangely this production takes almost no advantage of the singular space: the play is staged more or less proscenium style, exploiting neither

the features of the surrounding buildings nor the surreal wildness of a gaping hole in the heart of the city. The feeling of confinement could only have been heightened by having the show surround us, but instead we become like the "animals" Dobbitt notices at the compound fence, huddled outside and staring in. The lot becomes just an atmosphere, a backdrop rather than an environment.

All of which is a shame, because what gets lost is Dresser's play — a witty, imaginative piece of work. Although *Below the Belt's* Kafkaesque details revisit some familiar absurdist territory, Dresser finds unique tensions between men torn between professional ambitions and personal needs. Kuckenkaker is excellent, continually ready to swoop like a paranoid vulture, and Thompson is wonderfully twisted as the aptly named Merkin, his face a stilted mask which preempts the very contact he craves.

But perhaps most refreshing is what Lancour does with the potentially thankless role of Dobbitt, managing to make this fairly standard-issue good guy both likable and morally complex, a prisoner of both his reality and his dreams. "These days," Hanrahan notes, "a man without a company is a corpse." Director John Warren and his cast make every effort to establish the spiritual graveyard these men already inhabit, but paradoxically, by taking us to an actual wasteland to do it, we wind up viewing their moribund state from a distance.

'Death Defying Acts'

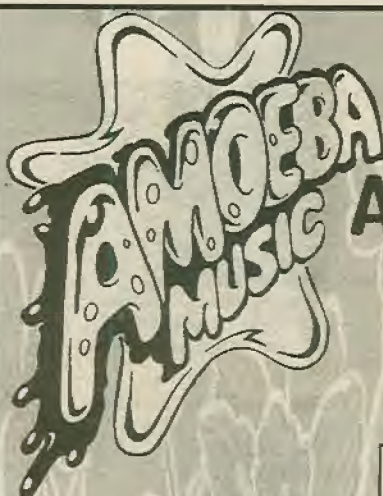
"Never fuck a lawyer," a wife advises her husband's rejected lover in Woody

Allen's *Central Park West*. "They get you on the terminology." That's not the only line that clangs with contemporary resonance in *Death Defying Acts*. Although this trilogy of plays by Allen, David Mamet, and Elaine May premiered three years ago, there are times when this Aurora Theatre Company production seems to be responding directly to this morning's headlines.

This is particularly true of Mamet's *An Interview*, in which an attorney (Paul Vincent O'Connor) attempts to fast-talk his way past a lower attendant (Warren Keith) in Hell. O'Connor even looks Clintonian (that tie is suspiciously familiar) as he equivocates over the semantics of his past offenses like a Jesuit before the Inquisition. With the same eerie prescience he showed in *Wag the Dog*, Mamet hilariously demonstrates that when it comes to the legal profession, real life can easily keep pace with fiction's most outlandish moral vacuums.

It's just a quick subway hop from purgatory to a Manhattan crisis center in May's *Hotline*. The anxious Ken (Andrew Hurteau), in his first night working the phones, encounters Dorothy (Lucinda Hitchcock Cone), a fiendishly acerbic potential suicide who demolishes Ken's prechewed responses while tottering into the abyss of her own self-loathing. May wittily skewers psychobabble's brutal conceits as Ken and Dorothy struggle toward a genuine human connection.

Lawyers and psychiatrists alike get roasted in Allen's play, a funny but familiar farcical roundelay of betrayal among a group of New York professionals. The foul-mouthed analyst Phyllis (Sara Heckelman) is being left



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by her attorney husband Sam (O'Connor), and in the course of an evening all parties concerned get their most vulnerable neurotic buttons pushed. Allen scans his victims with an Albee-esque laser, but this piece hadn't quite found its rhythm on opening night and lacked a brittle Manhattan edge.

Director Tom Ross's staging choices falter occasionally, but he has a strong eye for the nuances of human relationships, and the performances of the ensemble in multiple roles are strong enough to keep things hopping. Cone precisely nails the two extremes of her uptown and downtown women, and O'Connor and Keith do exceptional work throughout, with Keith's phlegmatic bureaucrat a distinct comic highlight. Although these plays might have us believe that the road to Hell begins in New York City, their up-to-the-minute and very funny moral critiques transcend time and place.

'Chicago'

No one has ever choreographed hands as exuberantly as Bob Fosse. As essential to his work as legs and feet, his dancers' hands are highlighted in gloves or shimmer in spotlights as they reach, caress, flutter, and grab. Fosse's manual obsession provides the perfect metaphor for *Chicago*, in which everyone is literally grasping for something, even things that can't be held. This acclaimed revival of the hit musical, now at the Golden Gate Theatre, jocularly embraces every sin from murder to adultery, "all the things we hold near and dear to our hearts."

Adapted from Maurine Dallas Watkins's 1926 play, *Chicago* follows Roxie Hart (Charlotte d'Amboise) as she joins the Cook County Jail's "Murderess Row" after shooting her errant lover. Inspired by the example of the lockup's current media princess, Velma Kelly (Donna Marie Asbury), Roxie sees a chance to parlay her crime into fame and fortune. Enter smooth-talking shyster Billy Flynn (Brent Barrett), who justifies his steep fees with the boast that if Jesus had had Flynn for a lawyer, "things might have turned out differently."

Asbury is a powerhouse as Velma, every inch the cellblock diva as her acrobat's legs slice the air and her belter's voice bursts into song. D'Amboise's Roxie is a bit disappointing, with her dippy-blond routine taking a while to coalesce beyond mere caricature, but Barrett's Flynn is razor-sharp, joyously full of himself, and happily unredeemed.

When *Chicago* premiered in 1975, it was clear that Fosse was using the 1920s corruption in his old hometown as a bleak commentary on the circus of Watergate. Today the show seems quaint, as our national mood now takes such glib cynicism for granted. The book, by Fosse and lyricist Fred Ebb, is a slender thread of continuity for the almost continuous songs by Ebb and John Kander. Although nowhere near as substantial as their score for *Cabaret*, the succession of pastiche Tin Pan Alley tunes are insidiously catchy, brought jazzily to life by a sizzling onstage orchestra. This revival

began as a concert staging, and director Walter Bobbie emphasizes the show's structure as a Brechtian vaudeville by retaining that simplicity. Wrapped in William Ivey Long's contemporary black costumes, the ensemble slinks its way through Ann Reinking's radiant choreography, every move stamped with Fosse trade-

marks: the slouching shoulders, the smoldering eroticism, those beautifully utilized hands.

In this stripped-down version, *Chicago* emerges as a rousing mix of song and dance, but for all its breeziness, its heart is jet black. What remains fascinating is less the show's dim view of humanity than its subtext

of Fosse's own love-hate relationship with show business. It's clearly the work of a consummate showman who adored glitz, but whose cynicism encompassed everything: even his own remarkable ability to transmute slim material into dazzling entertainment. ■

'Below the Belt.' Through Oct. 24. Thurs.-Sat., 8 p.m. Exploration: City Site, 165 Grove,

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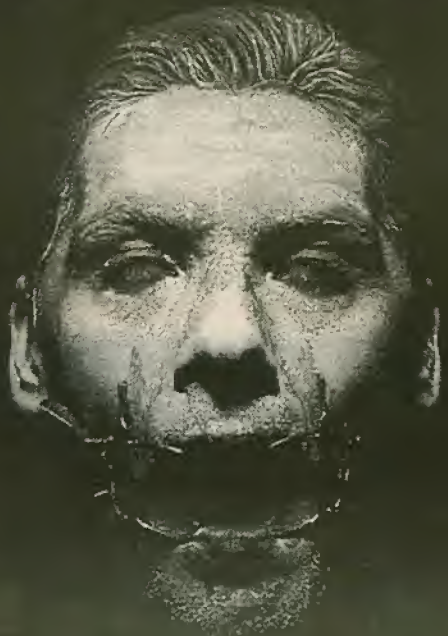
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Chiseled articulation: Angelin Preljocaj rechoreographs classic ballets for the next century.

Born again

Ballet Preljocaj offers brilliant reconceptions of classic work. **By Rita Felciano**

THE WORK OF French choréographe Angelin Preljocaj, whose company made its long-awaited Bay Area debut this past weekend, was first seen here three years ago in his stunningly reconceived *Romeo and Juliet* for the Lyons Opera Ballet. The choreography for his own company, Ballet Preljocaj, is nothing if not more forceful in its chiseled articulation of reconceptualized dance classics. Preljocaj, running cool and hot at the same time, prefers the stripped down and the unadorned even as he embraces emotionally explosive or darkly shaded territory. Imagine Pina Bausch and Merce Cunningham in one body and you get an idea of his range.

The extraordinary opening duet, *Annonciation*, for Claudia De Smet and Julie Bour, takes on not dance, but art history. The Virgin visited by the angel Gabriel is a popular iconographic image; the angel is often portrayed as an androgyne. Dressed in a short blue tunic, De Smet appears from the wings as Gabriel, apparently in response to Bour, who beckons Gabriel with an outstretched arm. The gestural vocabulary explores the earth-bound attraction between the angel and the Virgin; the angel's veneration of her body, her hesitation, wonder, and acceptance; and the climactic unisons as they submit to a force greater than themselves. Bour and De Smet move in one breathtaking, pristine line that wends through space and time, curls upon itself, and finally disappears the way it started.

Preljocaj's take on Mikhail Fokine's 1911 *Spectre de la rose*, designed to highlight Vaslav Nijinsky's

fabled elevation, unearths its erotic implications and retains Carl Maria von Weber's romantic score — though it's interrupted periodically by softly whispering voices. Preljocaj splits the stage in two, on one side caging two couples (Bour and Jose-Maria Alves, Berengere Chasseray and Emilio Calcagno) into balletic ballroom patterns that slowly but surely disintegrate into a kind of animal lust. And on the other, De Smet is bedded, assaulted and, if you like, partnered by Stephane Loras. *Spectre* is intriguing, not because of its rather modest emotional punch, but because it's skillful and clever, particularly in the way Preljocaj uses one piece of music for two very different choreographies.

Preljocaj's take on Bronislava Nijinska's superbly stylized Russian wedding, *Les Noces*, to Stravinsky's ringing score, is, if anything, more ingeniously oppressive than the original. This is a community from hell, whose citizens inexorably move into the chains that await them. One is tempted to think not only of Preljocaj's parents escaping from Albania in the '50s but also of his company having been run out of Toulon several years ago by right-wing politician Le Pen and his goons.

Superbly danced by five couples, the women in girlish peasant dresses, the men in white shirts, the piece allows for but touches of tiny individuality, a fleeting moment of tenderness here and there. Unisons abound, often with scissor leaps straight into the air. In the end the women are led off, hands over their eyes, not wanting to confront their fate. ■

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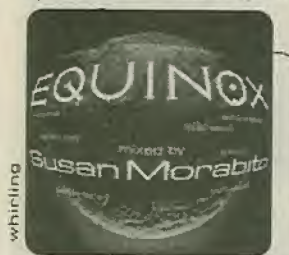
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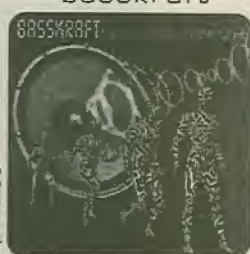
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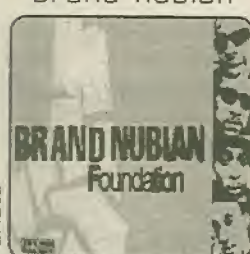
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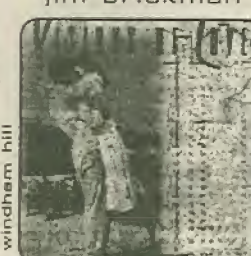
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Turning the tables

Future Primitive Sound Session helps take turntable culture into the future. **By Eric K. Arnold**



Nouveau primordial: DJ Faust shows 'em what it is during a Future Primitive Sound Session at Justice League.

IT'S MIDNIGHT on a Friday night in San Francisco. Do you know where the party is? If you answered Future Primitive Sound Session, you'd be correct. It's a monthly gathering that's unequalled by any other regular club event in the Bay Area — which may sound like a lot of hype, but in this case it's well deserved.

Future Primitive presents an always interesting array of turntablists, sonic scientists, and master mixologists. Perhaps more importantly, the event appeals to a broad spectrum of clubgoers. At FPSS, DJ culture neophytes can rub shoulders with hip-hop fanatics and drum 'n' bassheads and it's all good. If the DJ revolution is a metaphor for the cultural revolution, then ground zero is the dance floor, where social change takes place at 33 1/3 (and sometimes 45) rpms.

Promoter Mark Hurlihy, who has been producing FPSS for two

and a half years, was among the first in the area to blur the line between drum 'n' bass and hip-hop, and he has never looked back since. The first Future Primitive featured DJ Spooky and the Space Travelers; subsequent events have showcased such Technics talents as Mix Master Mike, the Herbaliser, Phunkateck, Cut Chemist, Shortkut, Mr. Dibbs, Peanut Butter Wolf, the X-Men, Z-Trip, and Radar.

Hurlihy says the original concept of FPSS was to return hip-hop to its original roots — the DJ. "Back in the day with [Afrika] Bam[baataa], it was about innovat- ing. We're looking back at that

same innovative energy and bringing it into the future. It's turntable culture. This is the new movement."

At the Sept. 18 event held at the Justice League, a four-turntable tag team consisting of DJs Faust, Shortee, Craze, and Develop displayed the near-infinite improvisational potential of the turntable as instrument. It was especially nice to see Shortee getting ill on the cuts, holding her own in the male-dominated DJ field. At one point, 12 years in time were seamlessly transversed via the cross-fader, as Craze and Develop swung from BDP's "The P Is Free" into BlackStar's "Definition" and followed that up with a juxtaposition of the vocal from Pete Rock & CL Smooth's "They Reminisce over You" and the beat from Nice & Smooth's "Hip Hop Junkies."

Justice League co-owner Mike O'Connor said, "The strength of Future Primitive is that it frames DJ culture for a general audience that may not be interested in following [that] in a hard-core fashion.... It serves a purpose because of that."

David Paul, owner of Bomb Records, which released the pioneering *Return of the DJ* compilations as well as the recent *Fathomless* EP by Faust, Shortee, and Craze, adds that FPSS is "one of the few places where you can actually experience a whole night of turntablism."

The future of Future Primitive is expansion; a West Coast tour hits Seattle, Portland, Vancouver, Los Angeles, and Arizona in November, with either a kick-off party or a finale (Hurlihy hasn't yet decided which) happening in the Bay Area at Justice League. Then there's the Future Primitive Sounds label, which has released two live CDs of FPSS performances, one by Cut Chemist and Shortkut and the other by Z-Trip and Radar.

If the DJ revolution is a metaphor for the cultural revolution, then ground zero is the dance floor, where social change takes place at 33 1/3 (and sometimes 45) rpms.

Upcoming is the label's first original release, an album by Presage, a group featuring Mr. Dibbs, DJ Jel, and Dose 1, with cover art by Rock Steady Crew's Doze. According to Hurlihy, "The album is on some premillennium warning type shit... B-boy meets Illuminati." ■

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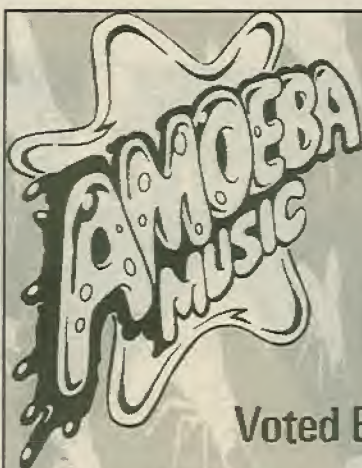
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MUSIC



In the wee small hours: While we sleep, Chan Marshall dreams ...

Dead of night

Cat Power's new album *Moon Pix* journeys —repeatedly— into the heart of darkness.

By Johnny Ray Huston

CHAN MARSHALL of Cat Power has said that half the songs on her new album *Moon Pix* were written in the still hours of a single night, after she woke up from a nightmare. Like long-dormant supergroups that promote a new recording with tales of the nervous breakdowns it provoked, Marshall knows how to spin a quotable album synopsis for the press. But her story is believable—*Moon Pix* might be an easier listen if it weren't. Marshall has always been an idiosyncratic songwriter, but *Moon Pix* reflects the unremitting isolation and alienation of hours spent awake while other people sleep. Seemingly without much effort, it captures a particular sensation—the feeling that everyone around you is closed up for the night.

Marshall's songs are most effective when they don't bother to explain themselves. "Have you ever seen the face? / You know the one I'm talking about," she sings at the beginning of "He Turns Down." Though it's up to the listener to imagine what the "face" looks like, the tone and pace of Marshall's voice—she sounds as if she's been dazed by something traumatic—hint that she's not referring to a bright yellow circle with a big black smile. As the song unfolds in slow motion, she gives away another detail or two. "Holding on for something / Feels like holding on too long / Have you ever held on?" she asks, coloring the lines with a sense of exhaustion and futility. Here's a guess: the face that she's referring to is the face of a person she needs, a person she's holding on to, as that person turns her down.

A few minutes later, "Say" creates an even stronger mood of besieged isolation. Though the song's melody is as soft as a lullaby, the lyric attached to it is paranoid. "Learn to say the same thing / Let us hold fast to saying the same thing," Marshall sings, going on

to provide some easy-to-use examples: "I hope all is well for you / I wish the best for you / When no one is around love will always love you." According to "Say," each human confession opens another door within an inescapable maze of confusion—explaining yourself to another person isn't just pointless, it's a telltale sign of weakness.

When Marshall uses a personal pronoun, it doesn't signify in the classic pop sense: "We" doesn't convey romantic unity; "they" doesn't stand for a parental or political force to rebel against. In Marshall's songs, "we" and "they" and "you" remain vague and unexplained. For a listener the experience is unsettling, like lending an ear to someone who might not be totally sane—or, if you identify with a lyric, like investigating a dark part of your own psychology.

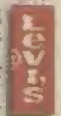
Marshall has been linked with Smog's terminally sardonic Bill Callahan, and if a song title ("Mr. Gallo") from one of her earlier albums is any indication, she has a certain empathy for antiheroes. Still, while the minimalist sound of *Moon Pix* is similar to the slowcore of Slint, Codeine, and Callahan's band Smog, Marshall isn't a female double of the studied existential nihilists who front those groups. The element that sets her apart is her voice. Whereas Callahan and company are terminally monotone (to convey ... the weariness ... of their delivery ... an endless supply ... of ellipses ... would be necessary), Marshall possesses an ageless twanging sound that can shift from soft-focus drowsiness to sharp-focus alarm within a single syllable. She isn't easy to listen to. But as she sings at one point during *Moon Pix*, "If you're looking for something easy, you might as well give it up." ■

Cat Power plays Fri/9, 10 p.m., Bottom of the Hill, 1233 17th St., S.F. Call for price. (415) 621-4455.

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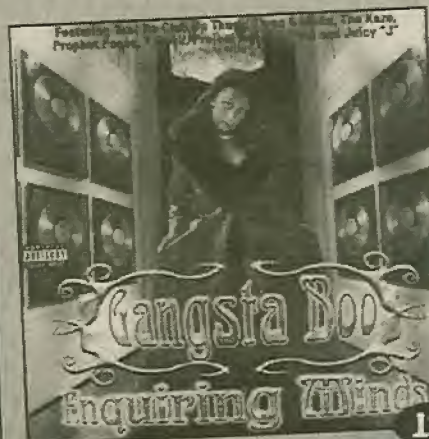
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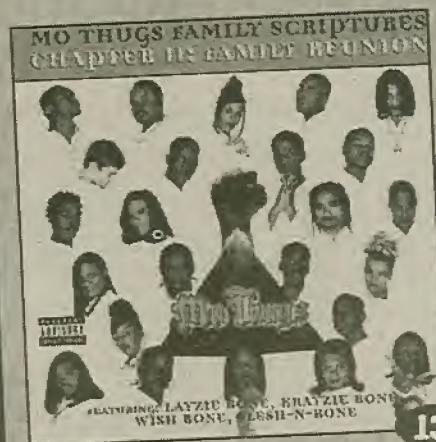
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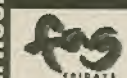
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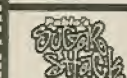
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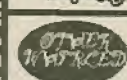
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Past, present, future

Of the girl groups of the '60s, few match the sonic drama of the Shangri-Las. Part of the drama stems from producer Shadow Morton's flair for dialogue and sound effects: the "Leader of the Pack" never speaks a word, but he comes to life (and drives to his death) via scripted girl talk and the roar of an engine. Still, the true source of the Shangri-Las' drama is lead singer Mary Weiss. In my favorite of the group's songs, Weiss doesn't just play a broken girl walking listlessly through her "Past, Present, Future"—she becomes that broken girl. More often, singing about a bad boy, a sad boy, a "Dressed in Black" boy, Weiss is as brave and stupid as any human in love.

The Northwest three-piece Cadallaca pay tribute to the Shangri-Las on their first album. It would be presumptuous

to liken *Introducing ... Cadallaca* to the greatest hits of Mary Weiss and the Ganser twins; because of the record's ramshackle sound, it's closer to the wacky material found on *Girls in the Garage* comps. But Cadallaca still capture some of the Shangri-Las' drama, and they

update the group's tough-girl spirit by writing their own musical scripts; scripts that aren't centered around boys and love so much as girls and life.

In this sense, *Introducing ... Cadallaca* is a sister recording to *Terrible Things Happen*, by the S.F. four-piece the Aislars Set—both are new albums by female songwriters that employ classic girl-group motifs. But Aislars Set singer-guitarist Amy Linton applies grand Phil Spector touches to her personalized pop songs—she rebuilds his famous wall of sound in her own romantic mind. Just as Morton's Shangri-Las come across cheap and raw in comparison with Spector's Ronettes, Cadallaca are comparatively tacky and brash. Devoid of dreamy reverb, *Introducing ...*

Cadallaca relies on cheesy organ and cheesier dialogue for atmosphere. Cadallaca cast themselves as cat burglars ("Night Vandals"), write an anthem for a bisexual heartbreaker ("Oh Chenilla"), and harmonize the title sentiment of "You're My Only One" with such high-pitched—and repetitious—intensity that a single hearing tattoos it into a listener's memory.

Cadallaca was born during a drunken game of Scrabble, and over time, the trio—singer-guitarist Kissy, singer-organist Dusty, and drummer Junior—have incorporated nonmusical talents such as creative use of eyeliner and the construction of big hairdos into their approach. But though each of their songs offers sheer pop silliness on the surface, there's often a serious folk/punk ideal at the core. Both "Night Vandals" and "June-n-July"—in which Kissy channels the voice of a soldier circa 1942—could double as parables about friendship and trust within a musical community.

As a singer Kissy bears an uncanny resemblance to Corin Tucker, though her lyrical vocab includes some words—"boobs" and "brassiere," for example—that might be a bit risqué and uncouth for Sleater-Kinney. Her vibrato-charged vocal partnership with Dusty works best when they use a tag-team approach on "Two Beers Later," an action-adventure in which the Cadallaca ladies tell off a starched-cuff Ivy League audience, then hit the road. "Two Beers Later" is a reminder that once upon a time, before every action became an extension of a commodified "lifestyle," performers and crowds could be united by a shared love of music.

Such notions separate Cadallaca from the current glut of irony-laden retro indie acts. Paying tribute to the Shangri-Las and other '60s icons, the trio often end up sounding like early-era B-52's (sans Fred Schneider) and the late, little-known Toronto group Fifth Column. But like Mary Weiss before them, Kissy and Dusty prove a woman voicing her desires loud and clear can be a wonderful thing to hear. ■



Tips for Beastie ball

OK, I'M NO Bob Mack. (And you know what? Thank god.) But I did play basketball with the Beasties once. My potna Mike Nardone, who owns every pair of green Nikes ever made and who'd done a few remixes for *Ill Communication*, called me up one day. The Beasties were running, he said, did I want to come? "Sure," I said and blew off my afternoon classes.

It was a tiny elementary school court in the Hollywood Hills, and it was summer, so we had to jump fences to get to the blacktop. Hmph, I thought. Eight-foot baskets. About a half hour later Mike D rolled up in a shiny new black Volvo station wagon, and out poured the crew. They had enough to run fours. Money Mark rocked some sagging khakis held up by a braided belt. Ione sported a tight girlie shirt with no bra. Tamra had on her Adidas trainers and was ready to go.

The two women paired off. Mike D controlled the rest of the draft. After taking Tamra, he knew enough to take Mark and Adrock. So it was me, Nardone, Yauch, and Ione. If you ever play basketball with the Beasties, here's a tip. Prepare never to get the ball—even if you make the first five baskets like my man Nardone did. It's the Beasties' show; they run it like their three-man weave.

Well, it could have been just Yauch. He'd get a rebound and drive the length of the court in a funny hunchback dribble, then fire the rock even if he was 30 feet away, falling down, and had three guys on him. I mean, *really* low shooting percentage.



Still, you've gotta admire that kind of single-mindedness. He's a white boy who made Tibet cool to skater brats, a nice Jewish kid who took a pacifist, pro-Muslim stand on the MTV stage and did not get booed. I'm really glad he's found himself. I just wish he'd found me and Nardone more often. Do you know how many times we were *open under the basket*? We could have won some games.

Adrock's not tall, but he's got style. And when he's got the ball he's got good denial. Dude has a nice first step and can work in the air—the most athletic of the crew. Doesn't always finish, though. And absolutely no D at all. If you play Mike D here's what to expect: arms, arms, arms. Mike D is all arms. This is fine for rebounding and passing—Mike is a really good passer—but not for dribbling and not for D. Fouls, fouls, fouls. He needs to be rhyming and stealing. But his drive gets no respect; your cash and your jewelry are safe.

But I will say this—Mike D to Mark? Money. Rebound Mike D, up court to Mark, four dribbles, slam! Doo doo doot, doo doo doot, let the boys B-Boys! Mark was dope. Even when his macramé belt broke and he was driving down the court with his khakis flapping around his Converse One-Stars, he could still jerk three guys before the grand finale. But Mark couldn't do it alone; he needed the ball first. When he was on our team, he didn't do squat. (A gratuitous shout to Mark for schooling me on diapers and fatherhood.)

One final note about the Beasties. I'd take them on again in a heartbeat rap, but these fools were in shape. Plenty of kids have better skills, but after two hours of running that short court, us weekend warriors were cursing our last spliff. Endurance—that's their secret. And practicing that three-man weave. ■

GOT IT BAD

BY JEFF CHANG

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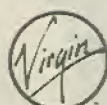
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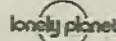
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GROOVES

Oranj symphonette
the oranj album



Oranj Symphonette

The Oranj Album
(Gramavision/Rykodisc)

IF YOU WERE expecting merely more of the same from the band that debuted in 1996 with *Plays Mancini*, you will be startled and perhaps disappointed by *The Oranj Album*. But you should have known better. After all, we're talking about a band that includes cellist-bassist Matt Brubeck, guitarist Joe Gore, horn-and-who-knows-what-else-player Ralph Carney, whose collective chameleon credits include work with the Berkeley Symphony, Tom Waits, P.J. Harvey, and the B-52's. On the other hand, anyone who heard that all-Hank CD more as a promising starting point than as a fully realized artistic statement should be delighted by the dramatic musical advances manifested on the San Francisco quintet's sophomore effort.

Since the release of *Plays Mancini*, ubiquitous accordionist-keyboardist Rob Burger slipped into the Symphonette fold, and Pat Campbell replaced Scott Amendola on drums, guaranteeing a major realignment of the group's sound. The personnel shift indeed accounts for a significant amount of the radical revamping audible on *The Oranj Album*. Burger plays an especially big part in expanding the color palette and broadening the textural weave, evidenced in the featured placement of his accordion on "The Magnificent Seven" and "Valley of the Dolls" and in the swirling effects of his other keyboards throughout.

But more important, *The Oranj Album* marks a widening of the Symphonette's vision. The repertoire is still movie-theme based, branching out from Mancini to Elmer Bernstein, John Barry, Quincy Jones, Marvin Hamlisch, and others. But from the jittery Isaac Hayes-meets-Esquivel treatment of "Call Me Mister Tibbs" to the space-western version of "Midnight Cowboy," the instrumentation, arrangements, mixes, and moods diverge as greatly as the films of Ed Wood do from those of Steven Spielberg. Humor, raunch, and cheese still chew the scenery, abetted by sci-fi sound effects and exotic references, but the scripts call for prominent walk-ons by reverence, integrity, and serious musicianship, and they nearly steal the show.

Derk Richardson

Allison Moorer

Alabama Song (MCA)

Various Artists

Tammy Wynette ...

Remembered (Asylum)

IF POP MUSIC has always been built on a foundation of well-worn formulas—from the Brill Building to Music City, U.S.A.—Allison Moorer avoids the slick, predictable clichés that have dominated country music for the past 20 years by reaching back to Nashville's glory days of the '60s and early '70s. The songs on her recording debut (Moorer cowrote 10 of the 11 on the album) are felt rather than calculated.

Songs like "Soft Place to Fall," "Is Heaven Good Enough for You," and "Pardon Me" are as strong as anything this side of Tammy Wynette, with whom Moorer—singing from the melancholy center of an emotional storm surrounding her—shares an emotional elegance, if not the former's enormous voice. Producer Kenny Greenberg enhances the album's retro overtones with the kind of simple, deliberate arrangements—including the once-ubiquitous pedal steel guitar—that Billy Sherrill brought to Wynette's best work.

The difficulty of meeting the standard set by Wynette is clear on *Tammy Wynette ... Remembered*, a tribute to the late country singer by a dozen artists. Wynonna (Judd) offers an overwrought, self-aggrandizing "Woman to Woman," Melissa Etheridge is locked out of "Apartment #9," and as good as she is, Rosanne Cash's cover of "D-I-V-O-R-C-E" only makes you want to hear Wynette. Laurie Morgan's note-perfect rendition of "You and Me" is a fair approximation of the original, but only Wynette's ex-husband and collaborator George

Jones, on "Take Me To Your World," has a voice rich enough to do justice to the original. *Allison Moorer opens for Junior Brown Sat/10, Slim's, S.F. (415) 522-0333.*

J.H. Tompkins

Jay Z

Vol. 2 ... *Hard Knock Life*
(Roc-A-Fella)

JAY Z—"the hustler's poster child," as he calls himself—sits above the masses of thugs for life (Noreaga) and power players (Mase). Like his late peer Biggie Smalls, Jay Z isn't simply a gifted MC but also has the uncanny ability to apply his lyrical brilliance to both radio-friendly hits and underground essays.

At his best, Jay Z makes his conceptually stillborn talk of money, power, and sex sound compelling. However, on his last album, *In My Lifetime ... Vol. 1*, as well as on his latest, *Vol. 2 ... Hard Knock Life*, Jay Z takes too much for granted, wasting his time on far too many uninspired hip-hop songs.

You get a taste of his potential on songs like "Hard Knock Life," where his hard-nosed rhymes contrast with an infectious hook taken from the musical *Annie*. Equally strong is "A Week Ago," where Jay Z flexes his underutilized storytelling skills on a tale about former friends-turned-jailbirds. Like true bad boys who move in silence, Jay Z wraps his menace in an eerie calm that makes it feel all the more sinister.

But for every track like "A Week Ago," there's material like "Money, Cash, Hoes," "Ride or Die," and "Paper Chase"—most of which suffer from listless cameos (Too Short, DMX) and generic production—despite help from Timbaland and Erick Sermon ("Nigga What ...," "Reservoir Dogs").

Oliver Wang

Bobby Bland

Greatest Hits, vol. 1 (MCA)

Greatest Hits, vol. 2 (MCA)

BOBBY BLAND, one of the few blues singers of the last 40 years who is not also an instrumentalist, is blessed with a remarkably evocative voice, and he was fortunate enough to work with talented, empathetic producers throughout his long (and still active) career. Bland's smooth, almost casual restraint could somehow evoke a vast reservoir of emotion churning just below the surface.

Vol. 1 contains his work for Duke, beginning with "Farther up the Road" (his first and biggest R&B hit), cut in 1957. Songs like "I Pity the Fool," "Cry, Cry, Cry," "Turn On Your Lovelight," and "Stormy Monday Blues" were among the 10 singles that reached the R&B Top 10 charts between 1960 and 1963,

when Bland was at the peak of his popularity. The latter, a remake of T-Bone Walker's 1948 original, showcases Bland at his best, with producer-trumpet player Joe Scott providing an understated arrangement, Wayne Bennett adding quietly wrenching guitar work, and a melancholy Bland singing with world-weary resignation.

Vol. 2 begins with material from 1973's *His California Album* ("This Time I'm Gone for Good," "Goin' Down Slow," and "I Wouldn't Treat a Dog") and the 1974 follow-up *Dreamer* ("Ain't No Love in the Heart of the City," "Yolanda," and "I Ain't Gonna Be the First to Cry"), both cut with producer Steve Barri on ABC-Dunhill. It was an odd pairing on the surface—a white, rock producer and the blues legend—but the results were good, a sound that reflected a changing world and changing studio technology as well.

J.H. Tompkins



micro **GROOVES**

Queens of the Stone Age

Queens of the Stone Age
(Loosegroove)

Stoners and heavy-rockers worldwide rejoice, for the new album starring former Kyuss founder-guitarist Josh Homme has come. Smoother than early Soundgarden and less dudeful than Fu Manchu, Queens of the Stone Age prove that the terms "mellow" and "metal" don't have to clash. They breathe in the kind, dazed-and-confused rock of the '70s, back off the hyper hair-band vocals of Kyuss singer John Garcia, and exhale any extra treble that might harsh your buzz. Wait a minute ... is the CD skipping? Hey man, do you hear the phone? Are you on the phone, man ...? Damn, is he singing from underwater? Dude! I think he's totally singing from underwater. How'd they do that, man ... (Summer Burkes)

The Need

"Vaselina/Talk Potty" 10-inch
(Up)

Though they have yet to capture their live power, particularly the strength of Rachel Carns's drumming, in the studio, the Need's recordings might be worth buying simply for their artwork—they emphasize two-dimensional rock style with images as sharp and pointy and dynamic as their music. The inventive Washington duo's new single finds them building their short, sharp blocks of sound into larger, longer, stranger structures. "Vaselina" downsizes heavy metal's dramatic stops and starts—the shifts between minor-chord resonance and tense silence—and attaches them to images of sexual dread. On the B-side, turntable and keyboard effects first infect a doom-laden rock sound, then gradually erase it. (Johnny Ray Huston)

Canibus *Can-I-Bus* (Universal)

Canibus turns in this year's most overhyped rap album. Thanks to his public spank-fest with LL Cool J, Canibus has been propelled into hip-hop's inner sanctum of celebrated MCs, but even the help of the Fugees' Wyclef Jean doesn't do much for the woefully mediocre *Can-I-Bus*. Apart from Canibus's limited topical range, the other leading cause of anemia is the lifeless beats. While Canibus's verbal ferocity isn't over-exaggerated, words alone can't support songs that have no complementary sonic punch. Only on tracks like the tempo-shifting "How We Roll" or the soulful "Get Retarded" does Canibus have the proper platform to launch his lyrics from. To answer the title's question, "Can I bust?," the answer is a halfhearted "Only sometimes." (Oliver Wang)

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Less is more

AS THE UNHOLY allegiance of Top 40 radio and an industry that prides itself on redundancy and pabulum turns popular music as we know it into a Sodom and Gomorrah buoyed up by smash-or-trash video and Miller Genuine Draft Blind Dates, it's reassuring to know that amid all the wreckage and despair, folks like Pullman are still out there making records worth listening to. And why shouldn't they? Nero fiddled while Rome burned.

Here's something you don't often hear in the everyday world of bod-ies: Pullman is an acoustic quartet. A few guitars, a banjo, a mandola, and a bass or two. Four guys: Bundy K. Brown, once of Tortoise, now of Directions in Music, Curtis Harvey of Rex, Chris Brokaw of Come, and Tortoise's Douglas McCombs. That's an impressive lineup if you're familiar with the parent bands, all of whom have tackled that estuary of unsettling meters and creative instrumentation labeled by indiedom for better or for worse as "post-rock." So if it does nothing else for you, Pullman's Turnstyles and Junkpiles (Thrill Jockey) will max out your indie cred in those circles that actually care.

Inconspicuous. Restrained. Languid. Those are the sorts of words that must be rallied to offer up an explanation for the melodic musings of Pullman. Their Spartan and at times melancholy compositions reveal, if nothing else, four musicians who understand that sometimes the best music is made with an economy of notes. Often what is left out is as important as what is included, and understatement is a means to the most well-wrought of ends. Pullman know this and practice it with the dedication of a team of skilled editors.

Conjuring up the spirit and memories of John Fahey, Ry Cooder, King Sunny Ade, and Jimmy Page in his more cogent, pre-"Un-Led-Ed" moments, Pullman create music with spaces in it, and the absence often present in their collaborations borders on the hypnotic. Delicately layered, almost subliminal guitar lines combine and recombine to create a melodicism that lulls you into the same sort of ecstatic, somnolent complacency you might encounter while reading a really good book for the first time in a really good place to read it. It's intimate, easy listening for the hard of hearing; a good record by good musicians, and a welcome respite for tired ears.

John Paczkowski

¡OYE!

Mission music

I WAS AT THE Mission District's 16th Street BART station recently and spotted an elderly man outside the gate with a worn old guitar singing impassioned Mexican *corridos*. People either whizzed by him paying no attention or, like myself, listened briefly before tossing a few coins into his worn campesino strawhat. Still, he poured his soul out as he tried to scratch out a meal (or a bottle), reminding me of all the musical flavors that exist in this barrio.

A new musical shade is emerging from the streets that spawned Santana and Malo, played by a choto-punk-Latin-rock band called los Mocosos. On their debut album—*Mocos locos* (crazy buggers)—from local label Aztlan Records, there's music that draws from the neighborhood's immigrant Latino roots, fusing it with new-school swing and ska. The result is a superb showcase of urban Latino themes.

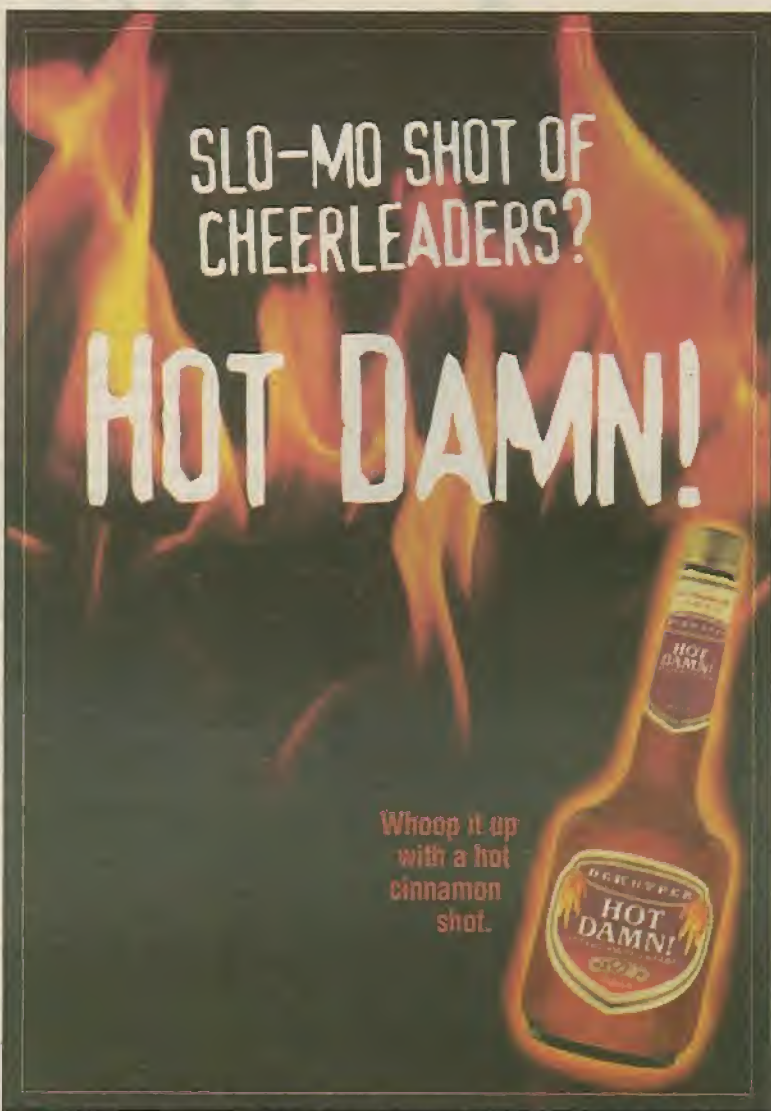
Led by singer-percussionist Piero El Malo, known for his work with Freaky E. executives and los Angelitos, the band includes diehards like bassist Happy Sanchez (who coproduced the disc) and percussionist Karl Perazzo (from the Santana band). Reed player Norbert Stachel, trombonist Marty Wehner, and turntable wizard DJ Choko create brass-heavy textures that are spiced with jazz solos and scratching.

But it's El Malo's gritty tenor that really stands out—check out his surprising *vals* version of Vicente Fernandez's popular "Volver, Volver." "Brown and Proud" digs at anti-Latino sentiments that have spread during recent years, and the band lays down irresistible grooves on ska versions of Herb Alpert's "The Lonely Bull" and the James Bond theme "Thunderball."

Mocos locos jumps with a youthful, in-your-face vigor, adding a refreshing Bay Area twist to the new Chicano groove that, for the most part, has been groomed by Los Angeles bands like Ozomatli, Quetzal, and Yeska. Los Mocosos don't play BART stations, but they draw from the gritty spirit of the Mission, continuing a tradition that includes the veteran barrio musicians who walk from bar to bar and '70s Latin rockers who have faded to oldies-but-goodies status.

This sound could also be the last of its kind coming from the Mission, as housing costs under the reign of Mayor Willie Brown are pushing out the heart and soul of the neighborhood and turning it over to prosperous Silicon Valley implants. What more can I say but "viva la musica!"

Chuy Varela



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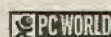
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8 DAYS A WEEK

THE NEW HAPPENING neighborhood in the city is not the Mission but Potrero Hill, and the **Potrero Hill Festival** should help cement that fact for well-nigh everyone. Venues throughout the area host a slew of entertainment-rich events to benefit the nonprofit community center Potrero Hill House. You can **'Work That Skirt'** with swing dance lessons at the Monte Cristo Social Club, catch intimate performances from the likes of comedian-superintendent **Tom Ammiano** at Goat Hill Pizza and singer-actress **Mare Winningham** at Connecticut Yankee, or take a tiki-soaked chill at the Lilo Lounge with **DJ Geoff**. What's more, the über-cool Bottom of the Hill features a midnight set from alternative rocker **Juliana Hatfield**, whose new album, *Bed*, sounds, in its coolest moments, like a cross between Joan Jett and Liz Phair. **Mysteries of Life** — an offshoot band comprised of some of Hatfield's former Blake Babies cohorts — and the **Smarties** open the show. Every event is \$10 or less; 20 bucks gets you a laminated pass good for all events and the cable-car shuttle service. Change your weekend pub crawl into an all-out fun crawl through the untamed urban wilderness of Potrero Hill. *Sat/10, 7:30 p.m.-1 a.m., Potrero Hill neighborhood selected venues, S.F. Free-\$20. (415) 621-4455 or www.ticketweb.com.* (Robin Lapid)

OCT. 7

Wednesday

IN YOUR BONES Seattle's movement-theater mainstay **Umo Ensemble** take time out of their busy schedule to bring **'Body Inheritance'** — their latest concoction of voice, sound, movement, text, aerial hijinks, and "raw physicality" — down for a Bay Area premiere. In this new work the group that the *Seattle Weekly* calls "strange and wonderful geniuses of physical theater" explores ancestry and how memories lodge themselves within the body. Expect work grounded in the familiar, lubricated with humor, and reaching for the ethereal. Confidential to parents bringing kids (and any other interested parties): the players nude up. *Wed.-Sat., 8 p.m., Theater Artaud,*

450 Florida, S.F. \$12.50-\$18.50. (415) 621-7797. (Ann Brody Guy)

OCT. 8

Thursday

GONNA MAKE YOU SWEAT Hey, dust brother, leave your electronic geegaws and other noisemakers at home. Tonight's bill is rock music, served up old-style — loud, obnoxious, and incendiary. On their latest, *Pack Up the Cats*, Zion, IL, duo **Local H** team up with hit-making producer Roy Thomas Baker (Cheap Trick, Queen, the Cars) for large sounds that put most four-piece line-ups to shame. It gets even huger with touring guitarist Wes Kidd (Triple Fast Action) adding to the mix. **Stanford Prison Experiment** augment their emo-core moodiness with preachy jags that bear the stamp of their friendship with Rage Against

the Machine. Australia's **Superjesus**, from what I hear, fall in the line of those who bring the "thunder from down under." *9 p.m., Slim's, 333 11th St., S.F. \$9. (415) 522-0333. (Howard Myint)*

WE'RE A COVER BAND Patsy Cline drag acts, Hot August Nights all year long, Misfits songs done rockabilly, musician-wanted ads for an Allman Brothers tribute — the cover-band concept goes a long way in the Bay Area. Kiss, Devo, AC/DC, Abba, David Bowie, Black Sabbath — hell, even Herb Alpert has been paid homage. Now the devil-worshipping Dane known as King Diamond gets his due. The debut of **Hail Satan** is something for fans of Diamond's seminal Euro-metal band Mercyful Fate. Fronted by ex-Destroyer's space Ace, Jonathan Diamond, with Old Grandad's Will Ruzz on skins, Lance Grabber (also known as Skitzo's "barf boy") on bass, and guitarists Shannon Shermann and Tony LaRoque, Hail Satan promise a set of scorching covers and dare you to come for a Sabbath baptism (uh ... on a Thursday, but so what). As if tonight's headliners **Sleighter** (who bust out — you guessed it — Slayer covers and feature members of Sangre Amado in wigs and complete metal garb) aren't enough! *9 p.m., Cocodrie, 1024 Kearny, S.F. Call for price. (415) 986-6678. (Beth Ramona Allen)*



Baby's all grown up: Ex-Blake Babies member Juliana Hatfield visits Bottom of the Hill for a midnight set in honor of the Potrero Hill Festival.

OCT. 9

Friday

FREE SPIRIT Don't call **Angelique Kidjo** an African funk diva. As the only woman on the bill at the Reggae on the River festival, the only African artist at the 1998 Lilith Fair, and a member of the lineup on Disney's *Lion King II* soundtrack, the Benin-born, Paris-based singer-songwriter has resisted categorization along musical and ethnic lines. Each song on Kidjo's fifth album, *Oremi* (Friends), is a rare flower, as she explores topics of African spirituality and female liberation, with lyrics in English, French, and her native Fon. Branford Marsalis provides soulful sax riffs à la Fela Kuti, Cassandra Wilson lends ethereal scatting, and R&B newcomer Kelly Price duets with the petite wailing soprano. She performs with her six-member band tonight. *8 p.m., Zellerbach Hall, UC Berkeley, Bancroft Way and Telegraph Avenue, Berk. \$14-\$26. (510) 762-BASS. (Shelah Moody)*

LOCAL COLOR When you've got the real thing just outside your window, is there any reason to pore over paintings of Bay Area landscapes and urban

scenes? The answer is a definite yes when the paintings are by California artist **Richard Diebenkorn**, who left a stunning collection of work when he died in 1993. During a long career spent mostly in the Bay Area, Diebenkorn worked with both abstraction and figuration, and his landscapes are an interesting combination of the two. While identifiable as local scenes, they also function as semi-abstract arrangements of saturated color and light. In addition to being a much-loved local figure, Diebenkorn has been internationally recognized as a major postwar American artist. SFMOMA's new show, opening today, is the largest retrospective of his work to date. *Through Jan. 19, see Art listings for museum hours, SFMOMA, 151 Third St., S.F. \$4-\$6. (415) 357-4000. (Sarah Coleman)*

WRITING ON THE WALLS Art isn't always the stuff that hangs in a frame on SFMOMA's white walls. In fact, the most culturally and politically significant works might well be those ephemeral images that decorate the mundane world: graffiti, murals, posters — often illegally applied to public surfaces. Intersection for the Arts celebrates mark making — as public commentary with **'The Public Trust,'** an exhibition-installation about the possibilities of the street — not the confines of the gallery — where artists' works collide with and spill into the lives of passersby. Participants include graffiti artists Hablo and Peace, muralist Maya Hayuk, filmmaker Kate Ellis, and "billboard-alteration group"



Resisting definition: Singer-songwriter Angelique Kidjo performs her latest creations, from the album *Oremi*, at Zellerbach Hall. See Fri/9.

JULIANA HATFIELD PHOTO BY G. SMITH;

CALENDAR: Critics' Choices, Listings & More

Hocus Focus. Through Nov. 18. Opening reception tonight, 6-9 p.m. Runs Thurs.-Sun., 1-5 p.m., *Intersection for the Arts*, 446 Valencia, S.F. Free. (415) 626-2787. (Lindsey Westbrook)

WELL-SUITED Say amen and hallelujah, brothers and sisters, for the **Make-Up** has descended from heaven (well, OK, D.C.) to come and testify unto us once again. Former Nation of Ulysses lead singer and *Sassy* magazine Cute Boy Ian Svenonius fronts the soul-garage outfit. Between his hollers and body-spasming and the extended jams offered up by the multitalented and uniformly suited band, the Make-Up's live shows are more explosive than Pop Rocks and Coke. Local sweethearts the **Hi-Fives**, the foursome that mixes meth and Merseybeat with Kink and flair, celebrate the release of their new Lookout! CD, *Get Down*. 9 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$8. (415) 885-0750. (Summer Burkes)

OCT. 10

Saturday

BENETTON AGGRESSION Bakersfield could be considered the Midwest of California. Scorchingly hot summers compounded with mind-numbing boredom often produce (surprise!) angry youth. **Korn** is one such case. Their rage is dime-a-dozen; what makes the band a hit with the kids is their multiculti fusion of metal-tinged guitar work, thrashy vocals, slaphappy bass lines, and underpinnings of hip-hop and Rasta culture. Decked out in Adidas gear, SoCal shades, and twists in their hair, Korn headline their **Family Values Tour** and allow brothers-in-harm **Rammstein**, **Ice Cube**, **Limp Biskit**, **Orgy**, and **DJ C-Minus** a chance to vent their spleen. 6:30 p.m., *Cow Palace*, Geneva Avenue and Santos Street, S.F. \$27.50. (415) 469-6065. (Myint)

POMP MUSIC Time to deplete your stockpile of Royal Crown or Aqua Net again and get gussied up for **Greaseball '98**. In addition to a knockout roster of rockabilly, Western swing, and country bands, the annual two-day billy-fest boasts an outdoor rod and customs show, swing and jive dance lessons, international DJs, vintage fashion shows, and the

second annual "Bad Girl Pinup Contest." Rockabilly legends (Mac Curtis, Ray Campi) perform alongside up-and-comers (Kim Lenz and Her Jaguars, Smith Ranch Boys) and local gems (Jeff Bright and the Sunshine Boys, Deke Dickerson and the Ecco-Fonics). Vintage vendors and some folks from Mom's Tattoo Shop will be on hand in case you get the urge to soup up your look or come on over to the greasy side. Best of all, the admission's chump change: 30 clams gets you in for both days. Through Sun/11. 2 p.m., *Bimbo's 365 Club*, 1025 Columbus, S.F. \$30. (415) 474-0365. For more info, visit www.web.com.com/greasbl. (Summer Burkes)

OCT. 11

Sunday

SABRA DANCE The movement-packed and emotionally loaded choreography of Israeli husband-and-wife team **Liat Dror and Nir Ben Gal** has become a staple at many European dance festivals. The American premiere of their 1994 *Anta Oumri* (You are my heart), for six dancers and set



Husbands and wives:

Choreographers Liat Dror and Nir Ben Gal bring *Anta Oumri* to Yerba Buena Center for the Arts for its U.S. premiere. See Sun/11.

to the music of famed Egyptian singer Oum Kalthoum, takes on the oldest tensions of them all: the piece is jam-packed with jealousy and generosity, love fulfilled and love frustrated, obsession and relaxation. There is a bathtub involved, and guess who gets to play in it and who does the cleaning up (though not for long). One of *Anta*'s more intriguing aspects is the prominent use of belly dancing, smoothly integrated into the company's rough-and-tumble vocabulary.

8 p.m., *Yerba Buena Center for the Arts*, 700 Howard, S.F. \$13-\$17. (415) 978-2787. (Rita Felciano)

THREE-FER The news for Bay Area filmgoers just keeps getting better. On the heels of the Fine Arts and 1000 Van Ness openings and the Lumiere's new rep schedule, rarely screened **African films** now have a venue at Oakland's Mana Sawa African Restaurant. In what may be the most impressive date you can ever take someone on, enjoy dinner and an African film, followed by their world beat dance party. In October they feature the lilting poetry of Burkina Faso filmmaker Idrissa Ouédraogo. *Yaaba* kicks things off tonight, with *Tilai* the following Sunday; the rarely seen *Samba Traore* closes out the month. Satisfy your stomach, your soul, and your booty all in one night. Every Sunday. Screenings 3:30, 5:30, and 7:30; world beat party 9:30, 1803 Webster, Mana Sawa African Restaurant, Oakl. \$2-\$4. (510) 864-9190. (Arne Johnson)

OCT. 12

Monday

CHANGE OF VENUE

Cast members from the dark 'n' jazzy *Chicago* production currently visiting the Golden Gate Theatre drop by Cafe du Nord tonight, preempting the regular Down Hear folks for a special **'Chicago Cabaret.'** Mariyenne McCord, T. Oliver Reid, Doug Graham, Greg Reuter, and Avery "Mama Morton" Sommers stop by for some very public self-disclosure via storytelling and performance, all to raise funds for Project Inform, which provides free treatment information to

people living with HIV/AIDS nationwide. 8 p.m., *Cafe du Nord*, 2170 Market, S.F. \$20-\$25. (415) 558-8669, ext. 339. (Guy)

OCT. 13

Tuesday

WALLS CAN TALK It seems that S.F.'s Rhodessa Jones isn't the only one creating compelling theater from the stories of women in prison; award-winning British playwright Winsome Pinnock's *Mules*, about the women at the bottom of the drug-trafficking food chain, is based on tales from women prisoners across



Old-school chops: Dynamic duo Local H, Scott Lucas (left) and Joe Daniels eschew electronic geegaws in favor of blistering rock 'n' roll. See Thurs/8.

the pond. The critically acclaimed show is set to reggae and R&B and follows its 12 characters (played by three actresses) from the slums to the jet set, through the seductions of easy money to the inevitable downward spiral. Veteran director Dyan Wynter is at the helm for this Magic Theatre season opener. Through Nov. 8. Previews Wed/7-Sat/10, 8 p.m. Opens tonight, 8 p.m. Runs Wed.-Sat., 8 p.m.; Sun., 2:30 p.m., *Magic Theatre*, Fort Mason Center, Bldg. D, Marina at Laguna, S.F. \$18-\$32. (415) 441-8822. (Guy)

OCT. 14

Wednesday

FAIRY TALE REVISITED In the '80s, Philadelphia-based *Cinderella* was introduced to the glam-metal spotlight by pal Jon Bon Jovi. The band tinkered with makeup and the accompanying rigmarole on their first two records. Then on *Heartbreak Station*, critics and fans alike took note of the band's sepia-toned, rootsy streak. By the mid-'90s the band had broken up, the victim of change. With Columbia A&R guy John Kalodner on their side, *Cinderella*

have reunited with their original lineup and a better-than-average chance of regaining some semblance of a career. They're currently on a greatest-hits tour, preparing to go into the studio to record for Sony in 1999. Sometimes old dogs don't have to learn new tricks. 9 p.m., *the Edge*, 260 California, Palo Alto. \$12. (650) 324-EDGE. (Myint)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASF helps. We regret we cannot accept listings over the phone.

• **sfbg.com**

Search our comprehensive entertainment listings 24 hours a day at sfbg.com/Calendar.

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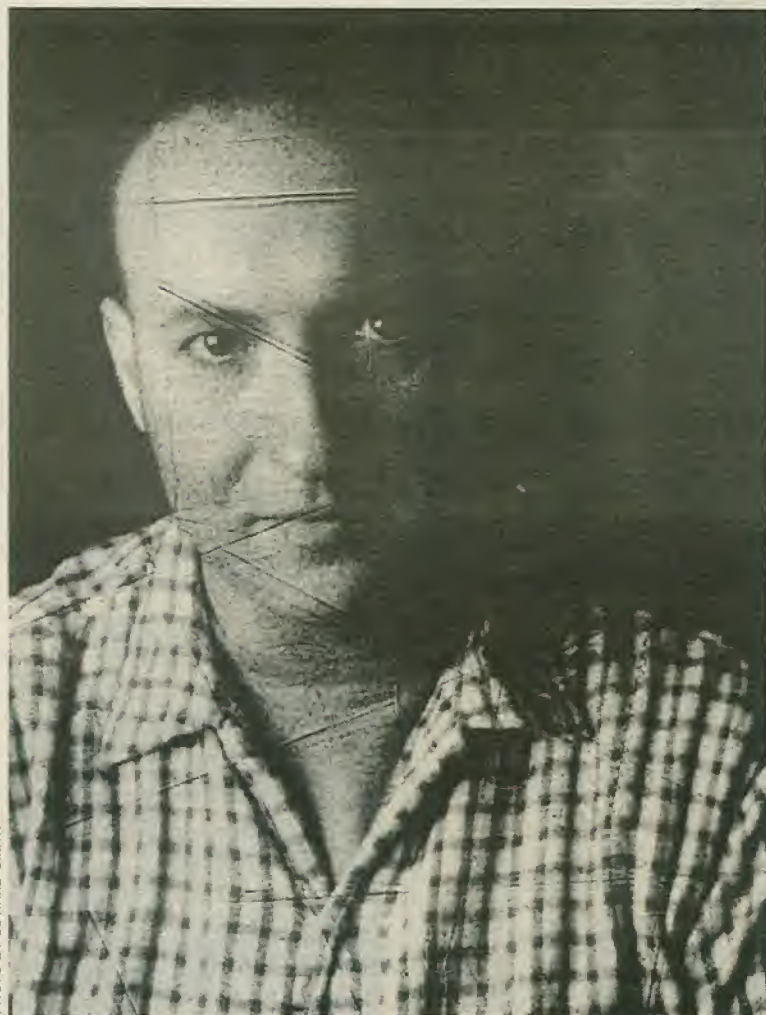
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BILL GRAHAM PRESENTS

MUSIC



Passing the torch: Indie demigod Bob Mould is ready to leave prolonged touring to his punkish progeny.

Bob Mould

Tues/13, Fillmore

AFTER THIS TOUR, punkish power-pop avatar Bob Mould is calling it quits. He's leaving the endless touring to his offspring, who are plentiful on alternative radio airwaves—anytime you hear subtly venomous confessions set to the fuzzy clang of jangling guitars, you-know-who is largely

responsible. (Kurt Cobain was a Mould fan.) After Mould and seminal indie punk band Hüsker Dü disintegrated in the late '80s, the singer-guitarist took a quiet turn. 1989's *Workbook* and 1990's *Black Sheets of Rain* embodied the first tug-of-war between Mould's bombastic pop muse and a darker, acoustic-based one. When he formed Sugar and released *Copper Blue*, it seemed as though pop won out over the quiet moodiness, but an encroaching can-

tankerousness weighed down subsequent Sugar albums. With his latest solo record, *The Last Dog and Pony Show*, Mould claims to be discharging his last pop hurrah with tunes that recall the sunny wistfulness of "If I Can't Change Your Mind" and "Helpless." After that he will be a guy and his guitar, playing one-offs here and there. Just in case he's serious, all aspiring rockers (and those who love that kinda stuff) should really check out the show. 8 p.m., 1805 Geary Blvd., S.F. \$19.50. (415) 346-6000. (Howard Myint)

KISS FM Soul Music Festival

Sat/10, Greek Theater

FIX A SPREAD, get a blanket, and take in a revue that promises to be a cut above most nostalgia bills. For starters, Zapp featuring Roger kick off the show. Most folks may only remember "More Bounce to the Ounce—Part I," but their mix of P-Funk, lighter urban fare, and vocoder play (What—you think the Beastie Boys invented that "Intergalactic" bit?) will likely get the crowd moving. To update the errant listener, Tony Toni Toné have come a long way since the funk-lite of "Feels Good" and the *House Party* soundtracks—their songs still ache a little harder than LaFace fare but have all of its smooth sophistication. Closing out the show is the inimitable (and forever notorious) Rick James and the New Stone City Band. Even though James has done time and followed it up with a subsequent VH1 *Behind the Music* documentary all about his changed ways, I hope that when he lays into the tight grooves of yesteryear ("Super Freak" et al.), he remembers to lay the *nasty* on thick. You'll know more of these songs than you think. 4 p.m., UC Berkeley Campus, Gayley Road, Berk. \$27.50-35.50. (510) 642-9988. (Myint)

MUSIC LISTINGS are compiled by Howard Myint, Summer Burkes, and Robin Lapid. Music interns are Shelah Moody and Lindsey Westbrook. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

WEDNESDAY 7

Rock/Blues/Hip-Hop

Alphabet Soup, Jungle Biskit Up & Down Club. 10pm.
Buckets, Pinetop Seven, Kuntry Kunts Bottom of the Hill. 9:30pm. \$6.
Cannonball, Lowercase 'g', D'Amphibians Paradise Lounge. 9:30pm.
Tommy Castro Biscuits and Blues. 9:30pm. \$10.
Chemistry Set 111 Minna; 974-1719. 9:30pm. \$5.
Wendy DeWitt San Francisco Brewing Co., 155 Columbus; 434-3344. 8:30pm.
Roberta Donnay Boom Boom Room. 9pm. \$4.
'Downhear' with Birdwatchers, Troia

Cafe du Nord. 10pm. \$5.
Family Wolf Blue Lamp. 10pm.
'Hamburger Mary's Nite' Cocodrie. 8pm.
With Plug, Dori Bangs, Clothes We Wore Before We Were Married, Starfish, Keni Leigh Feinberg.
Hellworms, Crush, Amanita Covered Wagon Saloon. 9pm. \$3.
Ipecac, Section 8 Last Day Saloon. 9pm. \$3.
Jonathan Kalb Saloon. 9:30pm.
Oxygen, Dry Spell, Fitsners Mick's Lounge. 9:30pm.
Raspoutine, Remy Zero Great American Music Hall. 9pm. \$8.
Brandi Shearer, World Record, Springwell Hotel Utah. 8:30pm. \$3.
Suicide Machines, Avail, One Man Army Slim's. 9pm. \$9.
'Symphonies for the Devil' Velvet Lounge. 9:30pm. With the Hairdressers, the Minstrels, Godiva, Miss Cherry Bomb, and the Incredible Paul Nathan.

Bay Area

essence Sweetwater. 9pm.
Billy Goodman 19 Broadway. 9pm.
Patch of Blues Peri's. 9:30pm.

'Who's Who of the Blues' Eli's Mile High Club. 8pm. \$20 suggested contribution. Benefit for Oaklanders for Change.

Jazz/New Music

Don Asher and Eddie Duran Moose's. 8pm.
Chuck Bernstein-Don Prell Duo Simple Pleasures Cafe. 8pm. free.
Connie Champagne and Her Tiny Bubbles Hi-Ball Lounge. 9:45pm. \$5.
Dizzy Maye's Oyster House, 1233 Polk; 474-7674. 6:30pm. free.
Mad and Eddie Duran Mario's Bohemian. 7pm.
Kevin Gibbs One Market Restaurant. 6pm.
Steve Good Top of the Mark. 8:30pm. \$6.
Josh Kaye Capital Grille. 121 Spear; 495-4109. 5:30pm.
Vince Lateano Trio Jazz at Pearl's. 9pm. free.
Madame Jo Piaf's. 9pm. free.
Eddy Marshall Trio, Dred Scott Trio Bruno's. 9:30pm. \$5.
Riffrafs Levi's Plaza, Embarcadero between Battery and the bay; 398-5655. Noon. free.

Continued on page 93

KRSH
98.7

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FALL CLASSIC

STAFFORD LAKE PARK, NOVATO

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SATURDAY OCTOBER 17

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VINYL

TONY FURTADO BAND

BLOQUE (from Colombia, South America)

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SUNDAY OCTOBER 18

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DAVID NELSON BAND

JOHNNY NOCTURNE BAND

CAROLYN WONDERLAND & the Imperial Monkeys

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Cafe du Nord

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THURSDAY, OCT 8 ALT ROCK
THE ERIC MCFADDEN EXPERIENCE
FRIDAY, OCT 9
PRE-GREASEBALL PARTY/ROCKABILLY
BLUEBELL RANGLERS
BOVINE
ROCKIN' LLOYD TRIPP & THE ZIP GUNS
SATURDAY, OCT 10 CLASSIC BLUES/JAZZ
LAVAY SMITH AND HER
RED HOT SKILLET LICKERS
SUNDAY, OCT 11/SWING
SWINGERHEAD
FREE DANCE LESSONS W/ JUANDA @ 8PM
DJ REV. SLIMM BUICK
MONDAY, OCT 12
BENEFIT FOR PROJECT INFORM/BROADWAY
THE CAST OF CHICAGO
TUESDAY, OCT 13/SALSA
FRANCO BROS.
FREE DANCE LESSONS W/ ADRIAN @ 9PM
DJ MARIOS
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Concert Update

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just announced

FILLMORE SESSIONS

10/17 The Fillmore

ANGELA STREHL

10/17 Slim's

CRACKER

EVERYTHING
LOW HUM SATELLITE

10/23 The Fillmore

THE JON SPENCER BLUES

EXPLOSION
10/24 The Fillmore

JERRY CANTRELL

FLIGHT 16
10/27 The Fillmore

SEMISONIC

GUSTER
10/28 The Fillmore

FREEDY JOHNSTON

10/28 Slim's

BARNAKED LADIES

GETAWAY PEOPLE
10/30 The Warfield SOLD OUT

JUMP WITH JOEY

12/11 Slim's

JAMES BROWN

1/17 Konoti Harbor Resort

this week

For complete calendar of shows this week see music listings.

SUICIDE MACHINES

10/7 Slim's

LOUDON WAINWRIGHT III

10/7 Mystic Theatre

RICHARD ELLIOT

10/8-10 Kimball's East

LOCAL H

10/8 Slim's

LYLE LOVETT

10/8 Oakland Paramount Theatre SOLD OUT

SNOWPONY

10/8 Great American Music Hall

KEE 'MO

TINY TOWN

10/8 The Fillmore
10/9 Luther Burbank Center

THE HI-FIVES

Record Release Party
THE MAKE-UP

10/9 Great American Music Hall

AGNOSTIC FRONT

10/9 Maritime Hall

PRIDE & JOY

10/9 Bimbo's

THIRD EYE BLIND

EVE 6

10/9 Greek Theatre, Berkeley

MANA

10/9 Shoreline Amphitheatre

CHEESEBALLS

10/9 Mystic Theatre, Petaluma

TOWER OF POWER

AVERAGE WHITE BAND
10/9-10 The Fillmore

FAMILY VALUES TOUR

W/ KORN, RAMMSTEIN, ICE CUBE,
LIMP BIZKIT, ORGY, DJ C-MINUS

10/10 Cow Palace

DOGS

10/11 Slim's

JUNIOR BROWN

10/10 Slim's

KISS 98.1 SOUL MUSIC

FESTIVAL W/ RICK JAMES & THE
NEW STONE CITY BAND, TONY
TONI TONE, ZAPP FEATURING
ROGER

10/10 Greek Theatre

KUSF and the RAY GUARDIAN

WELCOME GREASEBALL '98
MAC CURTIS, KIM LENZ AND HER
JAGUARS, SMITH RANCH BOYS,
DEKE DICKERSON AND THE ECCO-
FONICS, RANDY BECKETT'S REBEL
TRAIN, JOHNNY & THE BLADES,
DANNY DEAN & THE HOME

10/10 Greek Theatre

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TRAIN, JOHNNY & THE BLADES,
DANNY DEAN & THE HOME

10/10 Greek Theatre

coming up

HATE DEPT.

10/14 Slim's

N'DEA DAVENPORT

10/15 Bimbo's

PROTEIN

10/16 Slim's

HUEY LEWIS AND THE NEWS

10/16 Concord Pavilion

JOE LOUIS WALKER

10/16 Great American Music Hall

JOJO

10/17 Great American Music Hall

PETER TOSH BIRTHDAY

CELEBRATION W/ BUNNY
WALKER

10/17 Maritime Hall

THE BRIDGE SCHOOL BENEFIT

W/ NEIL YOUNG, K.E.M., PHISH,
SARAH MCLACHLAN, BARNAKED
LADIES, JONATHAN RICHMAN,
THE EELS

10/17-18 Shoreline Amphitheatre

HIGH SIERRA FALL CLASSIC

TRAGALLY HIP, VINYL, THE TONY
FURTADO BAND, BLOQUE,
SHELLEY DOTY X-TET

10/17 Stafford Lake Park,
Novato

RICHARD THOMPSON, ANGER

MARSHALL BAND, DAVID NELSON
BAND, JOHNNY NOCTURNE
BAND, CAROLYN WONDERLAND
& THE IMPERIAL MONKEYS

10/18 Stafford Lake Park,
Novato

1998 FALL MUSIC FESTIVAL

W/ DOOBIE BROTHERS, GRAHAM
NASH, DAVE MASON, SY KLOPPS
BAND

10/18 BR Cohn Winery

NEW OAKLAND JAZZ

ORCHESTRA

10/19 Yoshi's

TUCK & PATI

10/20-25 Yoshi's

SOUTHERN CULTURE ON THE

SKIDS

10/21 Slim's

ARLO GUTHRIE

10/22 Maritime Hall

SHIRLEY BASSEY

10/22 Davies Symphony Hall

PJ HARVEY

THE RACHELS
10/22 The Warfield

MONEY MARK

BUFFALO DAUGHTER
10/23 Bimbo's

LIONEL RICHIE

10/23 Oakland Paramount
Theatre

KATE & ANNA MCGARRIGLE

10/23-24 Great American
Music Hall

TOMMY CASTRO BAND

10/24 Mystic Theatre,
Petaluma

MURV

10/24 Slim's

JUAN GABRIEL

10/24 San Jose Event Center

MARY BLACK

10/24 Luther Burbank Center

ROY ROGERS/NORTON

BUFFALO

10/24 Osher Marin JCC

MARY CHAPIN CARPENTER

10/24 Berkeley Community
Theatre

10/25 Luther Burbank Center,
Santa Rosa

EXOTIC EXOTIC BALL W/

SUGAR RAY, GRACE JONES, JOAN
JETT

10/24 Cow Palace

EXOTIC EXOTIC BALL AFTER

PARTY

10/25 The Sound Factory

KING'S X

10/25 Slim's

SINEAD LOHAN

10/27 Slim's

THE VOLUPTUOUS HORROR

OF KAREN BLACK

10/29 Slim's

DAVE ELLIS GROUP

10/29 Yoshi's

BRUCE HORNSBY

10/27-11/1 (Solo) Yoshi's Jack
London Square

11/3-8 (With Band)

SAN FRANCISCO JAZZ

FESTIVAL INCLUDING
AL JARREAU, LEGACY OF CHARLES
MINGUS, IVAN LIMS, LAVAY SMITH
BRUNCH CRUISE, JOSHUA
REDMAN QUARTET, DAVID
SANCHEZ AND MORE

10/29-11/8 Various Locations

THE RESIDENTS

10/29-31 The Fillmore

CAMEO

10/30-11/1 Kimball's East

CULTURE CLUB

10/30 Greek Theatre

HOWARD JONES

10/30 Great American Music Hall

TONY TONI TONE

MONTELL JORDAN

10/30 Henry J. Kaiser Arena

SUPER DIAMOND

10/30-31 Slim's

THE CRAMPS

BOMBORAS

PEARL HARBOR

10/31 The Warfield

FRONTLINE ASSEMBLY

SWITCHBLADE SYMPHONY

10/31 Maritime Hall

DAVE MATTHEWS BAND

10/31 The Arena in Oakland

PRIDE AND JOY

10/31 Mystic Theatre,
Petaluma

HALLOWEEN SAN FRANCISCO '98

10/31 Civic Center Plaza

JOE SATRIANI

10/31 San Jose Event Center

11/2 Luther Burbank Center,
Santa Rosa

*HIATUS LOUNGE W/

FAMILY FUNK, HIP POCKET, RESIN,
DJ SHORT

11/6 Cafe Cocomo

COMBUSTIBLE EDISON

11/9 Bimbo's

KOMEDA

HIS NAME IS ALIVE

11/16 Slim's

JAD FAIR

11/16 Slim's

BILLY RAY CYRUS

11/20 Konoti Harbor Resort,
Kelseyville

BETTER THAN EZRA

11/25 Slim's

THE BLASTERS

11/23 Slim's

ALEJANDRO FERNANDEZ

11/28 San Jose Event Center

CLUB GUIDE



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TWO LIVE



Vicious vixens: The Glamour Pussies do a very good bad-girl show, complete with naughty lyrics and nasty gestures.

Poontwang

Gritty glam

WORKING the "concept band" angle can be kind of dicey; you might pull folks initially with good gimmicks and schtick, but if you lack substance under that shiny surface, only your best pals will come back to suffer through second and third helpings. When I heard Poontwang described as a retro-kitsch, all-girl group that spewed cheeky, Farfisa-fueled garage rock, I was a little wary—the Cramps-style trash-a-go-go thing is done poorly far more often than it's done well.

Happily, when this foursome of fancy ladies took the stage at the Bottom of the Hill, they backed up their glitter with some solid, blood-and-guts trash rock. There was no questioning the glitz factor: each member sported a sequined, superglam outfit topped off with a neon beehive wig. But when drummer Marisa Michaels showed more concern for keeping time than keeping her towering hairpiece in place during their opening surf salvo "Gettin' Barreled," I knew that image took a backseat to the band's fuzztone fever. Singer-guitarist Lori Campion quickly took the spotlight with her alternately sweet/gravelly voice and comically self-deprecating between-song banter. Bassist Christine Razler and organist Heather Dead joined in on back-up and gang vocals while hammering their respective instruments.

The group owed an obvious debt to early-'80s garage queens the Pandoras, as evinced by their sense of style and their two covers ("Mighty Dog" and "I Didn't Cry"). As added attractions, two costumed go-go dancers (the comely Lady Emily and the not-so-comely but nonetheless entertaining Fast Mike) did the monkey and the mashed potato non-stop to the band's crazy beat. "Dash" was an evil instrumental featuring Dead's Farfisa prowess and a maniacal laugh-off between all four members. Campion and Razler matched suitably sloppy riffs on "Good Girls," a reworking of the Standells' protopunk classic "Sometimes Good Guys Don't Wear White"—I only wished that fuzzed-out hollow-body guitar sound could have been a mite louder.

To Poontwang's credit, their originals didn't suffer in comparison to such classic covers. "Throw like a Girl," an angry teenage-girl anthem if I've ever heard one, stuck to my brain like good bubblegum punk should. "Planet Suck-ass" brought their set to a thundering finish as the ladies made their closing statement: "We don't need cocks to rock!" Though working a genre that's been thoroughly strip-mined, Poont-

wang managed to pull off a few garage gems with their rough-edged hooks and onstage charm. Poontwang play between the Adz and Badasstars Sun/11, 8 p.m., Cocodrie, 1024 Kearny, S.F. \$5. (415) 986-6678. (Dave Pehling)

The Glamour Pussies

Lord have mercy

"I WON'T TAKE IT up the ass!" Terra Newcastle (also known as Tigger Le Twang, who can be found go-go dancing at Stinky's Peep Shows or gracing the pages of finer publications such as *Big Butt* magazine) screeched into a microphone at the Cocodrie, with the other Glamour Pussies behind her holding a 1-2-3-4 punk-as-fuck beat. Large and lovely, she strutted her stuff in skimpy lingerie and fishnets with fuzzy, feather-clad *chi-chis* bouncing, shrilly telling the boys a thing or two with raunch and attitude.

With lyrics à la old East Bay clit-powered rappers the Yeastie Girlz, the Glamour Pussies' sarcastic approach to the finer issues of hair pie ("Goin' Down"), weenie size ("Where's the Beef?"), and stinky twats ("She Smells Like Tuna") had everybody howling. If the words alone weren't in-our-faces enough, Terra's boobs sure were: she got off on squishing them into anyone standing too close. (And to think that one of the guys she randomly grabbed and mashed head-on into her massive mammarys had told me earlier he wasn't at the Donnas show down the street 'cause "they just don't do much for gay men." Oh, the irony.) Guitarist Rosie Areola ripped through the three-chord rockers with kickass ferociousness. Bassist Anita Gellaide stood cool and collected, all see-through nightie and heels, while Wansum Poontang femininely fanned herself between songs before returning to relentlessly pound her drums.

Boys were welcomed onstage for some rumbling and tumbling: an over-enthusiastic Pete Jay of the Cheap Dates did a faux-rug-munch-combined-with-handstand, his feet in the air and head between Terra's legs, while Jack Saints drummer Regal (never shy about letting it all hang out) bared his ass for a simulated toy-ice-cream-cone-up-the-butt and spanking session. A fake blood-smeared, tampon-sucking Terra sweated and screamed as the Glamour Pussies dished out a set full of climaxes with all the trash talk of a girls' night out, every sordid, juicy detail included. Meee-ooow! The Glamour Pussies play as part of "Cum Sailorbrate Fleet Week with a Salute to Seamen" Sat/10, 9 p.m., Cocodrie, 1024 Kearny, S.F. \$5. (415) 986-6678. (Beth Ramona Allen)

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MOBIUS • FEVERDREAMS

WED. 10/14 PAUL WOODCOCK BAND
THU. 10/15 WISE MONKEY ORCHESTRA + PLATONICS
FRI. 10/16 SUPERBOOTY
SAT. 10/17 LEO NOCENTELLI

PARADISE LOUNGE

WED OCT 7
CANNONBALL
LOWERCASE "g" • D'AMPHIBIANS

THU OCT 8
ACME SWING CO.
★ NEFERTITI JONES
★ ALICE BIERHORST

FRI OCT 9
ELECTRIC FRANKENSTEIN
★ BIMBO TOOLSHED
★ CHEAP DATES • IDIOTS
★ SOUTHSIDE SINNERS

SAT OCT 10
RED PLANET
★ APPLESAUCER
★ BLUELAND • GLITTER MINI 9
★ DEALERSHIP

SUN OCT 11
KIRBY GRIPS
JOY POP TURBO • JILL TRACY

MON OCT 12
★ **BIG TRAIN** ★
★ FLANGE • VENUS BLEEDING ★

TUE OCT 13
RAMONA THE PEST
SOCK MONKEY • THE UNIVITED

THU OCT 15
UZ ME DOMA
CHARMING EBOLA BEAR
(MEMBERS OF IDIOT FLESH AND CHARMING HOSTESS)
IDIOT BOX • CROWSONG

FRI OCT 16
MOST CHILL SLACK MOB
HOUSEJACKS
TANG • MB3

SAT OCT 17
PSYCHOTIC PINEAPPLE
LAWN VULTURES
TWISTED TARATULAS • GILDED SPLINTERS

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QUEENS OF THE STONE AGE
(formerly KYUSS)
LOST GOAT • SPACEBOY

THU OCT 10
LEE PRESS ON & THE NAILS
CANDYE KANE

FRI OCT 11
Chicken John's
★ you asked for it! ★
★ THE MISS CACOPHONY ★
★ PAGAENT ★

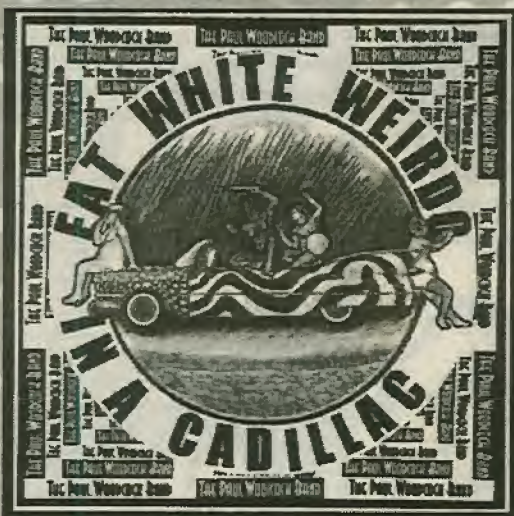
FRI OCT 16
FU MANCHU
UNIDA featuring JOHN GARCIA OF KYUSS
MEN OF PORN

SAT OCT 17
JADEO
A CLUB FOR ASIAN PACIFIC ISLANDER QUEERS AND THEIR FRIENDS

FRI OCT 23
SPIKE 1000
SWARM

SAT OCT 24
UCLA / Cal
Post Game Party
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★ ELEPHANT RIDE • PSEUDO POD

The Paul Woodcock Band



WED., OCT. 14
at the
**LAST DAY
SALOON**

406 Clement Street
in San Francisco
Paul Woodcock Band
will play PLUS
Paul Woodcock & the
Paul Woodcock Band
will make a special
tribute to the
Doors.

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Celebrated Bay Area jazz pianist
MARK LEVINE will be performing a
collection of rich and lyrical melodies
on **THURSDAY, OCTOBER 15,**
FROM 6 TO 8:45 PM.

GUARDIAN KCSM FM91

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D. Jay MZ**

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9pm-12am

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((Monday))

\$1.50 Micro Brew
All Night

((Tuesday))

\$2 Mixed Drinks
All Night

((Thursday))
DJs Justa Selecta,
Resista, Jon b

((Friday • Djs))
\$2 Micro Brew
9pm-12am

((Wednesday))
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Bartender**
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The blues club where
Everyone gets a front row seat!

WEDNESDAY



OCT.
7th

TOMMY CASTRO

THURSDAY



OCT.
8th

FLUFFER

FRIDAY



OCT.
9th

BIG BONES

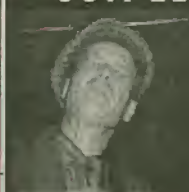
SATURDAY



OCT.
10th

JAMES ARMSTRONG

**SUNDAY
OCT. 11**



STEVE FREUND

**MONDAY
OCT. 12**



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SOON**

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Friday 10/9

**ROOTS FOUNDATION
PLAYGROUND**

Saturday 10/10

**RUSSEL BROTHERS
W/ FRIDA'S CIRCUS**

Tuesday 10/13

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W/ATOMIC COCKTAIL**

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call for entertainment schedule



FAMILY FUNK

ELBO ROOM Sat. October 10th, 10 pm

For booking and information call 415.458.8314

WEDNESDAY 7

From page 87

Larry Vuckovich Trio Shanghai 1930. 7pm.
Paula West Plush Room, York Hotel, 940 Sutter; 885-2800. 8pm. Through Sat/10.
Bishop Norman Williams Quartet Gathering Caffe. 8:30pm. free.

Bay Area

Al Dimeola Project Yoshi's. 8 and 10pm. \$20-25. Through Sun/11.
Calvin Keys Trio Jimmie's VIP Jazz Room. 8pm. \$5.
Orion's Joy of Jazz Cato's Ale House. 6pm.
Bob Schoen Quartet Anna's Place, 1801 University, Berk; (510) 548-5531. 8pm.

Folk/World

Acoustic Wednesday Brainwash. 8pm.
Paul Chaffee, Kyle Thayer, Suzanne Cronin Plough and Stars. 9:30pm.
Open mic Ireland's 32. 9:30pm. free. With Pat Hamilton.
Omar Sosa Quartet Elbo Room. 9pm. \$6.

Bay Area

Orquesta America Mr. E's. 8pm.

Dance Clubs

Audio Alchemy Liquid. 2925 16th St; 289-6833. 7pm. Jazz, drum 'n' bass, rare groove, futuristic beats with DJs Tom Thump, Cool Chris.
Bondage a Go-Go Vsf. 9pm. Industrial and alternative.
Buggin' Out The Top. 10pm.
The Cafe 8pm. free. DJs Christina and Jay-R spin house.
Club Dread Endup. 10pm. \$6.
Club 80 Nickie's BBQ. 9pm. '80s with DJ Jimmy Lyons.
Club Lo-Fi Edinburgh Castle. 9pm. \$5. Rare groove, Britpop, '60s and '70s soundtracks.
Come/Unity 1015 Folsom. 10pm.
Deadhead Dance Party Cafe Cocomo, 650 Indiana; 824-6910. 9pm.
Indulgence Starlight Room. 10pm. \$5. Disco, funk, house with DJ Bruce, plus live bands weekly.
Manred Bahia Cabana. 10pm. Techno, drum 'n' bass, breakbeat, house downstairs with DJs Tomas, Jimmy, Goldilox, guests.
NewMacrossCity Big Heart City. \$5 before 10:30pm, \$10 after. Hip-hop, jungle, reggae, electronic with guest DJs.
Pause-a-tivity Justice League. 9pm. \$4. Resident DJs Pause and J Boogie, plus local bands.
Popsene 330 Ritch. 9pm. \$5. Britpop, mod, new wave, Merseybeat, trip-hop, indie.
Qool III Minna. 5pm. \$3. A pan-techno lounge with DJs Spesh, Gil, Hyper D, guests.
Ritual Sacrifice. 10pm. free. DJ Alan (Zebra Records) spins house.
Seance Backflip. 9pm. \$3. Downbeat, trip-hop, drum 'n' bass lounge with DJs Nabel, Reda.
Twist Cat Club. 9pm. DJ Christopher spins deep and swing house.
Up & Down Club 10pm. DJs Garcia and Jason spin alternative music from the '60s through the '90s. Plus live bands.

Classical

Bay Area

Noon Concert Series: Organ Music First Presbyterian Church, 27th and Broadway, Oakl; (510) 444-3555. 12:15pm. free. Ron McKean performs Bach, Elgar, Britten, and Tippett.
University Wind Ensemble Hertz Hall, UC Berk; ley campus; (510) 642-4864. 8pm. \$2-8. The ensemble performs Rossini, Mahler, Persichetti, and Berlioz.

THURSDAY 8

Rock/Blues/Hip-Hop

Third Street Blues Band Blue Lamp. 10pm.
Acme Swing Co., Nefertiti Jones, Alice Blerhorst Paradise Lounge. 9:30pm.
Brenda Boykin and Home Cookin' Boom Boom Room. 9pm. \$4.
Broken Horse, Grave Brothers Deluxe Hotel Utah. 9pm. \$4.
April Cope and Ciderhouse, Buckeye Last Day Saloon. 9pm. \$5.
Wendy DeWitt Saloon. 9:30pm.
Fluffer Biscuits and Blues. 9pm. \$8.
Fox Twat, Count Dante and Black Dragon on Fighting Society, Romeo's Dead Covered Wagon Saloon. 9:30pm. \$5. Most notorious as the frontperson for Los Angeles horror hounds Haunted Garage, Dukey Flyswatter is back on stage with a new musical schtick. As triple breasted vampiress Donna De Dead, he leads the rock 'n' roll mayhem of Fox Twat, a cross-dressing band of dudes pretending to be white trash riot grrls. A sort of Josie and the Pussycats on acid, the glammed-out Catholic schoolgirl nightmares of Fox Twat dish out the kind of wanky rockers you'd expect from a bunch of SoCal boys (ex-members of Vicious Cycle, Love/Hate, Red Temple Spirits, and Bottom-12 included). White Trash Debutante fans and goofy-concept-band lovers, this is for you. (Beth Ramona Allen)
Glitter Mini 9, Jolly!, Happy Regrets Tip Top Inn. 9:30pm.
J Dogs, Tierra Morena CoCo Club. 8pm. \$5.
Josh Jones' Jones Time Up & Down Club. 9pm.
Local H, Stanford Prison Experiment, the Superjesus Slim's. 9pm. \$9. See 8 Days a Week, page 84.
Eric McFadden Experience, Rube Wadell Cafe du Nord. 10pm. \$3-7.
Keb Mo', Tiny Town Fillmore. 8pm. \$25.
Mover, Minstrels, Beachwood Sparks Bottom of the Hill. 9:30pm. \$6.
Will Oldham Amoeba Music. 1855 Haight; 831-1200. 6pm. free.
Outgrabe, Anna Karney, Ultra Velvet Boomerang. 9pm.
Sleighter, Hail Satan, Skitzo, Binky Cocodrie. 9pm. See 8 Days a Week, page 84.
Snowpony, Granddaddy, P.J. Olsson Great American Music Hall. 9pm. \$8.
Tainted Love Mick's Lounge. 9:30pm.
Uncle Dad, Voodoo Love Mint Edinburgh Castle. 9:30pm.
Walking the Dog Ireland's 32. 9:30pm.

Continued on page 94

STORK CLUB

WED OCT 7
IGNATIUS REILLY + GUEST
THUR OCT 8
SECOND STORY
FRI OCT 9
VIOLET
EDDIE HASSKELS
WORKING STIFFS
17 REASONS WHY
SAT OCT 10
THE CLEMENTS
MICHAEL ROBERTS
SUN OCT 11
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Continuous Show!
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Parc 55 and Hotel Nikko

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10/7 wednesday

S&L MUSIC ROOTS LIVE 9pm
DELTA BLUES

10/8 thursday

Mr. Brown presents: 9pm
DOUBLE TROUBLE

2 rooms of old & new skul HIP HOP
DJ's: M3, Cool Chris, Dr.J(Amsterdam)
Live: ZOUL (Honolulu)

10/9 friday

Mr. B's Butterfly a soulful soiree 9pm
LIVE: HUAMAN FLAVOR FEATURING:
JOSH JONES, SCHEHERAZADE, MC ZION
DJ's Row B & The Baroness

10/10 saturday

THE BABATUNDE LEA QUINTET 9pm
FEATURING: OMAR SOSA
RICHARD HOWELL
RON BELCHER
DAVID FRAZIER

10/11 sunday

STORYVILLE SESSIONS 8pm
INVITEE JAZZ JAM FEATURING
ANTHONY BRYANT

10/12 monday

UMOJA SOUND SYSTEM 9pm
& GROUND CONTROL PRESENT:
HEADQUARTERS
MODULATIONS

FILM SCREENING & CD RELEASE
DJ TOMAS & SPECIAL GUEST THE RUNAWAYS(UK)

10/13 tuesday

Mr. Brown presents 9pm

JIVE SAMBA
LATIN/AFRO-CUBAN/ROCKSTEADY/DUB
Josh Jones AND THE LATIN ALL
W/ DJ COOL CHRIS STAR ENSEMBLE

★ COMING

10/15 ZOUL(HONOLULU)
10/16 BUTTERFLY FEATURING TELEFUNKIN
PLUS DJ'S M3, ZEPH & IMPERIAL
10/17 MC JAMALSKI, SPYDAMONKEY,
BEETROOT AND SPECIAL GUEST
10/20 JIVE SAMBA GUEST DJ CORAZON

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Red Devil Lounge

Live Music Cocktails Food

10/7

Gregory James Band

featuring Celia Malheirous
9:30-10:45
(Acoustic Modern Rock)

13 Elements

11-12:30
(Alt-pop/Funk)

10/8

I Year Anniversary

Party featuring Anibade
(Soulful R&B)

10/9

Mumblin Jim

10-1:30
(Funky R&B)

10/10

Wonderbread 5

(Jackson 5 tribute)

10/12

Alphabet Soup

(HIP HOP, JAZZ)

10/13

Neighborhood Dilemma

featuring Steve Masters from Live 105

COMING SOON

10/23 **Spencer The Gardner**

10/31 **Tainted Love**

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DJS PAUSE & J BOOGIE • HOSTS MOLLEE & STARR

THU. 10/8 DOORS 9 / \$5

DJ IZ

HOUSE MUSIC ALL NIGHT LONG

FRI. 10/9 DOORS 10 / \$10

OCEAN FLOOR PRESENTS:

L.A. 2 THA BAY

ABSTRACT TRIBE UNIQUE • MEDUSA
ACEYALONE • MICAH 9
DJS FATJACK & PAUL NICE

SAT. 10/10 DOORS 9 / \$5 B4 10

HIP HOP • SOUL • DANCEHALL

EAST / WEST

TOKS • MIND MOTION

THU. 10/15 DOORS 9 / \$7

J LEAGUE PRESENTS THE RETURN OF:

the box

OPENING NIGHT! FEATURING DJ PAGE MODEL

FRI. 10/16 DOORS 9 / \$10

BLISS

W/ GUEST LARRY GRAHAM
WITH SPECIAL SURPRISE GUESTS

SAT. 10/17 DOORS 9 / \$8- \$15

freedom movement

a hip hop, meditation & groove session
WITH LOCAL 1200 DJS • SPECIAL GUESTS

SUN. 10/18 DOORS 9 / \$5

J LEAGUE PRESENTS THE RETURN OF WORLD BEAT:

UNITED NATIONS

FEATURING LIVE ONSTAGE: BLOQUE!
W/ DJ JJ • WISDOM • ALAIN DEL CORAZON

MON. 10/19 DOORS 9 / \$7

DENSITY PRESENTS:

DJ RAP

RAYMOND ROKER

TUE. 10/20 DOORS 9 / \$10 ADV

J LEAGUE PRESENTS FUNK SOUL BROTHER #1:

FATBOY SLIM

FRI. 10/30 DOORS 9 / \$10 ADV

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Demo Tape o' the Week

Spanish Johnny's Opera

SPANISH JOHNNY'S OPERA, the arty Mission District quartet formed earlier this year, likes to rock softly. "The Decision," a moody, spacious piece, calls to mind Father and Son Buckley, Eric Matthews, and Nick Drake. Plucked acoustic and bowed electric guitars, cymbals without drums, and Josh Farrar's hushed, from-another-room vocals complement the song lyrics' loneliness: "It's hard to see / The things closest to me / I don't know who is sleeping in my bed." The more upbeat "Step-Sister" vividly tells the story of a big brother dealing with a second-family split. Farrar forgoes rhyme for narrative; the result is a wry observation on the definition of family in the style of '80s Americana (R.E.M.) and highbrow folk (Crosby, Stills, and Nash). Info: (415) 248-1912.

Summer Burkes

Send tapes to Demo Tape, Bay Guardian, 520 Hampshire, S.F., CA 94110.

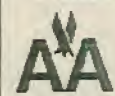
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AND THE BAY AREA BRAZILIAN CLUB PRESENT
Brazil's Outstanding Performer/Composer

THE INCOMPARABLE
JOÃO BOSCO
AND HIS BAND
featuring Ricardo Silveira

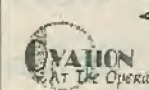


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Tickets available at
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Also available at
BASS TICKET OUTLETS



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GUARDIAN



WEDNESDAY OCT 7

**OXYGEN
DRYSPELL
FITZERS**

THURSDAY OCT 8 / EVERY THURS

TAINTED LOVE
(80'S COVERS)

FRIDAY OCT 9

& SATURDAY OCT 10

MUNKAFUST
W/ COOL WATER CANYON

MONDAY OCT 12

**COSMIC THING
AGENT 6**

TUESDAY OCT 13

**CLOCKWISE
TIGER BOMB**

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10/16 BLEW WILLIE
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MYSTERIES OF LIFE
SMARTIES**

EVENING SHOW 1PM ALL AGES

**JULIANA HATFIELD
MYSTERIES OF LIFE
THE PILLS**

**BABE THE BLUE OX
DIESELHEAD
WAYCROSS**

**GLASSTOWN
MACH 5
IPECAC**

OVARIAN TROLLEY

DASH RIPROCK

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THURSDAY 8

From page 93

Bay Area

Billy Goodman 19 Broadway. 9pm.
Groove Junkies, Kahlua and Cream
Blake's. 9:30pm, \$3.
Mile High Players Eli's Mile High Club.
9pm.
Tom Russell Starry Plough. 9:30pm, \$7.
Western balladeer and tequila-swiller Tom
Russell is much more solemn and grave
than the colorful characters of his songs,
from Pancho Villa (the Mexican revolu-
tionary icon) to One-Eyed Annie (the bar-
room angel) to stoic frontier woman Hal-
lie Lonnigan, who calmly stabs her lying
skunk of an abusive husband with a
kitchen knife and watches him slither off
through the cold Nebraska mud. His latest
material, some of which you're sure to
hear this evening, tells the folk-operatic
drama of his own ancestors emigrating to
America from Norway and Ireland, creat-
ing and losing fortunes with much love
found and surrendered. Andrew Hardin's
showy guitar accompaniment (always pres-
ent at a Russell gig) adds color to Rus-
sell's straightforward rhythm guitar and
somber, resonant voice. (Lindsey West-
brook)
Spuonig Peri's 9:30pm.
Johnny Viagra and the Lucky Stiffs Sweet-
water. 9pm.

Jazz/New Music

James Campbell Capital Grille, 121 Spear;
495-4109. 5:30pm.
Susan Chen Trio Harris' Restaurant, 2100
Van Ness; 673-1888. 6:30pm.
Chesterfield Infusion. 8:30pm.
Graham Connah Trio Bruno's. 7pm, \$5.
Dave Crimmen, Chicken Coop DeVille,
The Sinners Hi-Ball Lounge. 9:45pm,
\$5. Greaseball '98 preparty.
Dizzy Maye's Oyster House, 1233 Polk; 474-
7674. 6:30pm, free.
Scott Foster Trio San Francisco Brewing
Company, 155 Columbus; 434-3344. 9pm.
Hot Club of SF The Baltic. 6pm.
Jay Johnson and the Blue Room Boys
Club Deluxe. 9pm.
Lorna K Kombeau Piaf's. 10pm.
Vince Lateano Trio Jazz at Pearl's. 9pm.
free.
Mike Lipskin and Waldo Carter Moose's.
8pm.
Jan Nichols One Market Restaurant. 6pm.
Palmas Gathering Caffe. 8:30pm, free.
Positive Knowledge, DUO Luggage Store
Gallery. 8pm, \$6-10.
Eric Shifrin and the In Crowd House of
Shields. 5pm.
Uno and the Blue Constellation Quar-
tet Golden Gate Park Brewery, 1326
Ninth Ave; 665-5800. 9pm.
Larry Vuckovich Trio Shanghai 1930. 7pm.
Wally's Swing World Top of the Mark.
8:30pm, \$6.
Bobby Webb Harry Denton's. 8pm, \$10.
Paula West Plush Room, York Hotel, 940
Sutter; 885-2800. 8pm. Through Sat/10.

Bay Area

Al Dimeola Project Yoshi's. 8 and 10pm,
\$20-25. Through Sun/11.
Richard Elliott Kimball's East. 8 and 10pm,
\$22. Through Sat/10.
Hollywood and Company Jimmie's VIP
Jazz Room. 8pm, \$5.
David Mathews Trio Mr. E's. 8:30pm.

Folk/World

Callban Plough and Stars. 9:30pm.
Irene's Cuisine Velvet Lounge. 9:30pm.
Kenny Menard and the Zydeco Blast
The Cannery, 2801 Leavenworth; 771-
3112. 5pm.
Open mic Cafe Francisco, 2161 Powell;
397-2602. 7pm, free. With Girl George.
Open mic Java 'n' More, 1351 Church;
824-6601. 7pm.
Open mic Java Source, 343 Clement; 387-
8025. 8pm.
Ati Iroko Bruno's. 10pm, \$5.
Eric Symons Vinga, 320 Third St; 546-
3131. 7:30pm. Latin guitar music.

Bay Area

Roberta Donnay New George's. 9pm, \$5.
Keni El Lebrjano Albatross Pub, 1822 San

Pablo, Berk; (510) 843-2473. 9pm.
Mary McCaslin and David Mallett Freight
and Salvage. 8pm, \$14-50.
Zydeco Flames Alvarado Gardens, 12889
San Pablo, Richmond; (510) 234-9009.
7pm.

Dance Clubs

Anthem 1015 Folsom. 10pm.
Arabian Nights El Rio. 8pm; \$3. Music
from the Arab world spun by DJ Mon-
grel, plus Middle Eastern food and a free
belly-dancing lesson.
Axle Johnny Love's. 9pm.
The Box 715 Harrison; 979-8686. 10pm.
With DJ Page Hodel.
The Cafe 8pm, free. House with DJs Jay-R,
Matthew Baker.
Corazon 10pm, \$4. Deep house, Latin, salsa.
Deco 9pm. Reggae, soul, hip-hop, R&B.
Dolce 699 Market; 522-8772. 9pm, \$10.
Funk, soul, '70s, disco, house, club clas-
sics.
Double Trouble Live Storyville. 9pm. Beats
with M3, Toph, Tomas, Wisdom, Ro-
manowski, Cool Chris.
Drive The Stud. 9pm, free. Urban under-
ground with DJs Zan, Christo.
Kit Kat Endup. 10pm. House.
Matrix V/sf. 9pm. Gothic, industrial with
DJs Mephisto, Noir.
Palladium 1031 Kearny; 434-1308. 9pm,
\$7. Techno, house, popular dance music.
Pan Dulce AsiaSF. 10pm. Latin, house.
Pasha 1516 Broadway; 885-4477. 10pm.
DJ Cheb i Sabbah spins dance music from
Arabia.
Radio Valencia 7:30pm. Rotating DJs spin
eclectic sounds.
Sabotage II Pirata, 2007 16th St; 626-2626.
10pm, \$3. Techno derivatives with rotat-
ing DJs.
Salsa Night Bahia Cabana. 10pm.
Something Else Sacrifice. 10pm, free.
Funky groove with DJ Mas.
Sookie Sookie Soul Nickie's BBQ. 10pm.
Soul, R&B, and the sounds of the ghetto
with DJs Consuelo, J Boogie.
Sound Design Justice League. 9pm, \$5.
With DJs Iz, Fluid Motion, Mark Farina,
Terry Martin. Visuals and old-school video
games by Bolt.
Sprung The Top. 10pm. Deep, up-tempo
madness with DJs the Baroness, Pistol
Pete, Manny Rosa, Paul.
Up & Down Club 8pm. DJ Add One spins
groove, hip-hop, breakbeats, disco up-
stairs; Josh Jones' JonesTime downstairs.

Bay Area

Club Temptation 1408 Webster, Oakl; (510)
466-5050. 9pm. House and hip-hop for
adults only.
Nob Hill Sounds Veterans Memorial Bldg,
200 Grand, Oakl; (510) 238-3284. 1pm.
Dancing for singles and couples to DJ
music.
Roots, Culture, Rub-A-Dub Island Par-
adise Club, 1436 Webster, Alameda; (510)
530-2123. 9pm. With DJ IE.
Throw Down Thursday Dorsey's Locker,
5817 Shattuck, Oakl; (510) 428-1935.
7pm. DJ Lee Bell spins old-school funk,
R&B, hip-hop.

Classical

Natasha Paremski Old St. Mary's Cathed-
ral, 660 California; 288-3840. 12:30pm,
\$3 suggested donation. The pianist per-
forms Chopin, Liszt, Debussy, and
Balakirev.
San Francisco Opera War Memorial Opera
House, 301 Van Ness; 864-3330. 7:30pm,
\$22-140. The San Francisco Opera pre-
sents *A Streetcar Named Desire* with con-
ductor Patrick Summers.
San Francisco Symphony Davies Sym-
phony Hall, 201 Van Ness; 864-6000. 2pm,
\$12-73. The symphony performs Boulez,
Grieg, and Mozart.

FRIDAY 9

Rock/Blues/Hip-Hop

Agnostic Front, Dropkick Murphys, U.S.
Bombs, Maximum Penalty Maritime
Hall. 9pm, \$10-12.
Big Bones Biscuits and Blues. 9pm, \$10.
Jeff Calvin Blues Band, Keni Flenberg

Continued on page 96

THANK YOU FOR YOUR
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BRANDI SHEARER

THURS • 10/8 • MOODY POP • \$4 • 9PM
THE GRAVE BROTHERS DELUXE
BROKEN HORSE

FRI • 10/9 • POP • \$6 • 10PM
THE BELLOWS
**THE NAKED
BARBIES**

SAT • 10/10 • \$6 • 9PM
LAWRENCE ICONOCLAST
CHUB

100 WATT SMILE

10/11 • 9PM
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(from Colorado)

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**FIREIGN
CHARM HOUSE**

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PASSENGER

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TIGER LILIES

10/17 THE INSPECTORS

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<http://www.hotelutahsaloon.com>

330
RITCH



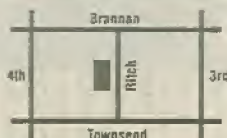
FRIDAY
OCTOBER 16TH 1998
FLAIR vs REBIRTH
70's disco, soul, R&B, jazz
invite only VIP cocktail party 7pm
open to public 9pm
entertainment \$12 / 21+

SATURDAY
OCTOBER 17TH 1998
SWINGIN SATURDAY
Swing with Ray Condo
from Vancouver
and DJ Tracy Dick
3 course dinner
including maine lobster
dinner 7pm
doors / entertainment 8pm
swing lessons 9pm w/ work that skirt
entertainment \$10
3 course dinner package \$35
limited availability

Year Anniversary

OCTOBER 16 & 17, 1998

415.541.9574
evening attire required
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TRUE 1415 Haight St. 415.626.2882
GRAND 1435 Grant Ave. 415.951.0131



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NEW 1998 AMERICAN ROLLER DERBY LEAGUE NEW 1998

Bombers vs. Demons

Saturday, Oct 17 • 7:30pm **S.F. Kezar Pavilion**
Golden Gate Park

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and the excitement of Professional Wrestling,
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Larry Lee
Pam Schwab
Mark D'mato
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Vicki McEwen
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Jumpin' Joe Perez
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The Original Superstars of the Derby joining
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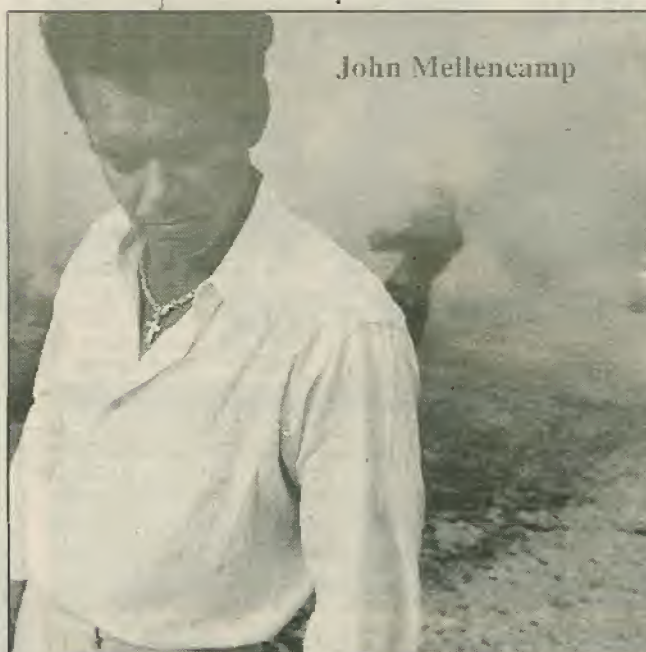
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3 HALLS OF HOT FUN!

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Saturday
8pm - 2am

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MASTERS
OF CEREMONIES

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SUGAR RAY
"I JUST WANT TO FLY"

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and the **BLACKHEARTS**
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AND HIS BAND from the
HOWARD STERN SHOW

IMPOTENT SEA SNAKES

SUPERFUZZ
PANDEMONIUM BAND &
SAMBA do CORACAO
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EROTIC DANCERS

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WILD STYLE D.J.'s
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ALSO FEATURING
RUBIN MANCIAS

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(209) 226-2277; (916) 923-2277; 1-800-225-2277. A portion of proceeds from
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call (415) 567-BALL Jeff Whitmore (Associate Producer), Surina Carter
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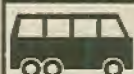
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THE LOUDMOUTHS the **Glamour Pussies**
THE ROULETTES the **NEANDERTHALLS**
DURING...
FLEET WEEK!
at the **COCODRIE**
1024 KEARNY ST.
SATURDAY
ROCKtoBER 10th 9PM
(across from Lusty Lady)

TIP TOP INN happy hour M-F 4-7pm
well cocktails - 2 bucks!
select pints - 2 fifty!

ELECTRIC OPEN MIC every WEDS sign in at 9:30pm
THURS. 10/8 9:30 **JOLLY! +**
GLITTER MINI 9 + WIRED FOR DEATH

FRI. 10/9 9:30 **KIRBY GRIPS + JOY POP TURBO** (PORTLAND) + **THE NEVADA**
BACHELORS (SEATTLE) + **MINOR ADJUSTMENTS** (FILM BY JUANITA EMILIO & JENNIFER GONZALEZ)

SAT 10/10 **ALCOHOLICAUST PRESENTS: TOXIC NARCOTIC (BOSTON) + MURDER TAKES NO HOLIDAY**
SUN 10/11

RUN THE VOODOO DOWN

EVERY MON **WIDE OPEN MIC POETRY**

Apollo Productions and Mr Brown Present

SATURDAY OCTOBER 10th
with **OMAR SOSA**
THE BABATUNDE **RON BELCHER**
LEA QUINTET **DAVID FRAZIER**
RICHARD HOWELL

STORYVILLE
JAZZ CLUB/BISTRO/LOUNGE 1751 FULTON @ MASONIC
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Monday & Wednesday
Club Dread
Thursday
KitKat
Friday
Saturday
Sunday
Other
Whirled
T Dance

FRIDAY 9

From page 94

Blue Lamp. 10pm. Fienberg's CD release
party.
Catpower, Smoke, Mick Turner, Tren
Brothers Bottom of the Hill. 10pm, \$7.
Cool Water Canyon, Munkafust Mick's
Lounge. 9:30pm.
Debria Beach Chalet. 10:30pm.
Shelly Doty X-tet Last Day Saloon. 9pm, \$5.
Electric Frankenstein, Bimbo Toolshed,
Cheap Dates, the Idiots, Southside
Sinners Paradise Lounge. 9:30pm.
Kirby Grips, Nevada Bachelors, Joy Pop
Turbo Tip Top Inn. 9:30pm.
Late Rent Session Men, Bop City, Spun-
junkt Cocodrie. 9pm.
Frankie Lee Boom Boom Room. 9pm, \$10.
Lulu and the Atomics Ireland's 32. 9:30pm.
Mari Mack's Cookin' School Saloon.
4:30pm.
The Make-Up, Hi-Fives, Starlight Des-
peration Great American Music Hall.
9pm, \$8. See 8 Days a Week, page 84.
Movin' Harry Denton's. 10pm, \$10.
MxPx, Homegrown, the Dingees Slim's.
9pm, \$1.05.
Naked Barbies, the Bellows Hotel Utah.
10pm, \$6.
New Lows, Michael Dean and Kitties
on Flame with Rock 'n' Roll, Panty
Ho's Edinburgh Castle. 10pm.
Johnny Nitro and Doorslammers Saloon.
9:30pm.
No Mercy Velvet Lounge. 9:30pm.
Pete Purple Onion. 10pm.
Pride and Joy Bimbo's 365 Club. 9pm, \$15.
Queens of the Stone Age, Lost Goat
Transmission Theater. 10pm.
Neil Smith and the 52 Pickups, Toxic
Narcotic, Impulse Items Covered
Wagon Saloon. 6pm, \$3.
Tower of Power, Average White Band
Fillmore. 9pm, \$26.50.
Rockin' Lloyd Tripp and Zipguns,
Bovine, Bluebell Wranglers Cafe du
Nord. 10pm, \$6.

Bay Area

Bachelors Ivy Room. 9pm.
Dean Del Ray Smiley's, 41 Wharf Rd, Boli-
nas; (415) 868-1311. 9pm.
Eli's All-Stars Eli's Mile High Club. 8pm.
The Guess Who Ladbroke's Casino San
Pablo, 13255 San Pablo Ave, San Pablo;
(510) 762-BASS. 8pm, \$10-15.
Penelope Houston, Etienne de Rocher
Starry Plough. 9:45pm, \$6.
Mana Shoreline Amphitheatre, 1 Amphithe-
atre Parkway, Mountain View; (510) 762-
BASS. 8pm, \$20-55.
Lauren Miller and House Levellers 19
Broadway. 9pm.
Roots Foundation Peri's. 9:30pm.
Siren Six, 78 RPM, Pain, Edna's Goldfish
924 Gilman. 8pm, \$5.
Storm and Her Dirty Mouth Sweetwater.
9:30pm.
Strait Direct Alvarado Gardens, 12889 San
Pablo, Richmond; (510) 234-9009. 9pm.
Third Eye Blind, Eve 6 Greek Theater UC
Berkeley, Bancroft and Telegraph, Berk;
(510) 642-9988. 8pm, \$22.50.
Garth Webber and Co. The Baltic. 9:30pm.
Violet, Eddie Haskell's Stork Club.
9:30pm, \$3.
What It Is, Resin Blake's. 9:30pm, \$5.

Jazz/New Music

Black Market Jazz Orchestra Top of the
Mark. 9pm, \$10.
Lee Bloom, John Clark, Jack Dorsey City
of Paris Restaurant, Shannon Court Hotel.
550 Geary; 441-4442. 6pm.
Blue Room Boys Radio Valencia. 7:30pm.
Brenda Boykin with Graham Connah
Bruno's. 9:30pm, \$7.
Susan Chen Trio Harris' Restaurant, 2100
Van Ness; 673-1888. 7pm.
Dick Conte One Market Restaurant. 6pm.
Dizzy with Natalie Claude Maye's Oyster
House, 1233 Polk; 474-7674. 6:30pm,
free.
Simon Dray Piaf's. 10pm.
Mr. Head and His Swing Society Velvet
Lounge. 5:30pm.
Hot Club of San Francisco Club Deluxe.
10pm.
Chris Huson and Gary Lillard Moose's.
8pm.

Continued on page 98

John Lee Hooker's
BOOM BOOM
ROOM
COCKTAILS • DANCING

ANNIVERSARY
CELEBRATION
IN OCTOBER



**IT'S A
BOOGIE CHILLUN
BLOWOUT**

EVERY NIGHT IN OCTOBER



WE'RE GONNA RAISE DA ROOF



WE'RE GONNA SHAKE THAT BOOTY OOTY

JOIN US AS WE CELEBRATE
THE 50TH ANNIVERSARY
OF BOOGIE CHILLUN
& OUR ONE YEAR ANNIVERSARY

EVERY NIGHT AT MIDNIGHT
WE WILL BE GIVING AWAY
AN AUTOGRAPHED PHOTO OF THE BOOGIE MAN
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"THE BEST OF FRIENDS"

FEATURING

Along with John Lee Hooker:
Carlos Santana, Eric Clapton,
Charles Brown, Ry Cooder,
Robert Cray, Ben Harper,
Los Lobos, Van Morrison,
Donner J. Jones, Bonnie Raitt,
The Turner, Jimmie Vaughn
& Charlie Musselwhite



& TO TOP IT ALL OFF
WE'RE HAVIN' A BEST OF FRIENDS PARTY

TUESDAY, OCTOBER 27, 1998

FREE ADMITTANCE



Saturday, October 31, 1998
HALLOWEEN FREAK FEST
WITH THE GROOVIER,
BOBBIE "SPIDER" WEBB
& THE IMPALERS

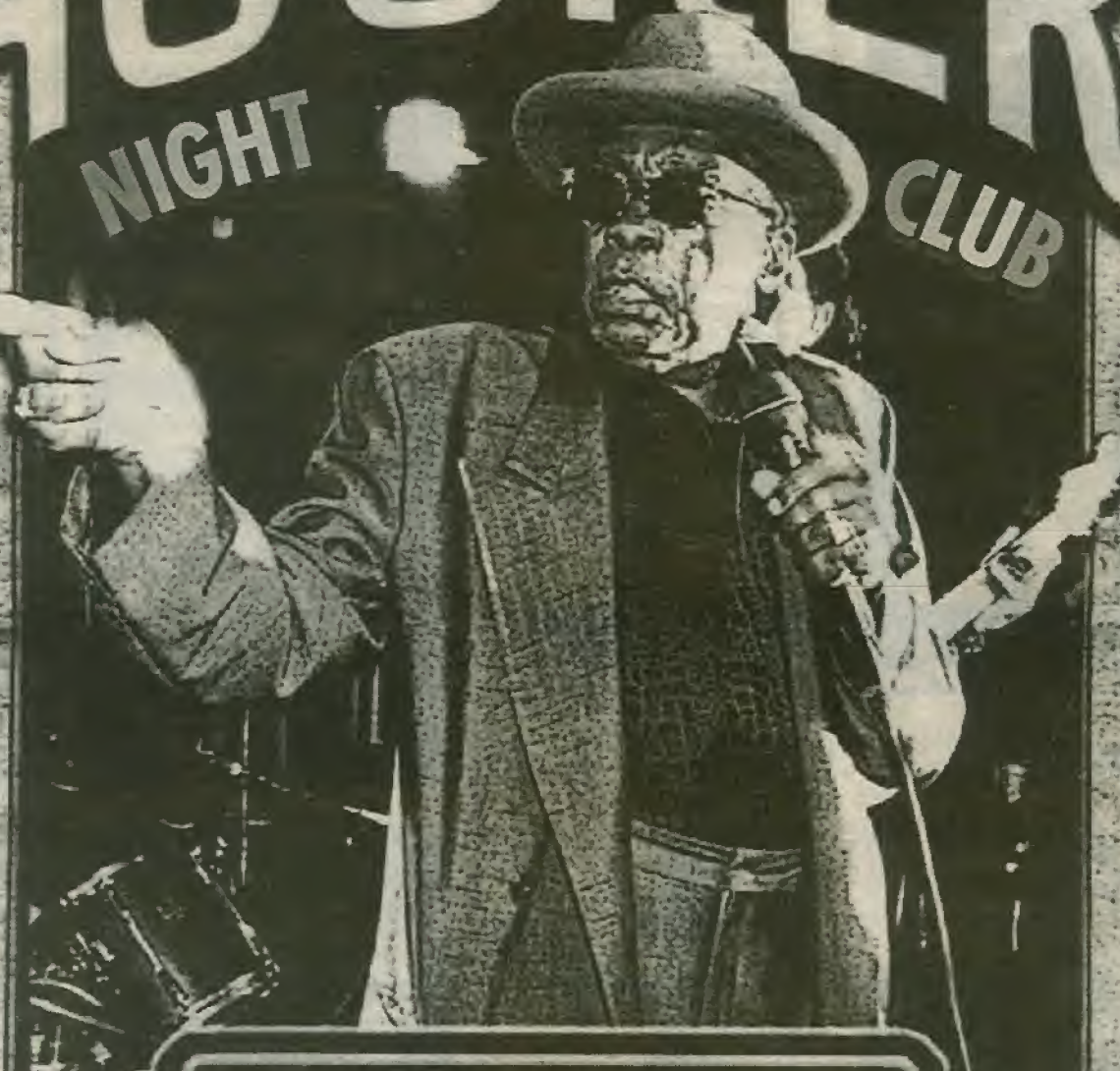
COSTUME CONTEST
\$200 FIRST PRIZE
GET YOUR FREAK ON, BABY!

GET ALL UP IN HERE

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COUNT DANTE & THE BLACK
DRAGON FIGHTING SOCIETY
BACKROOM PEESHOW:
IT'S TIGGER TIME

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440 SIXPACK
JACK SAINTS
THE BLEEDERS
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SAT: POLYESTER/DJ ANDY T
MON: PUNK ROCK O RAMA
TUES: LUCIFER'S HAMMER

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\$2 BEERS & FULL BAR • POOL TABLES

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3RD DIMENSION
R&B, HIP HOP & SOUL
DJs SWITCH, WILL + guests

Friday 10/9
"HONEY N' SPICE"
Hip Hop, Reggae & Soul
DJ Wisdom plus guests
WOMEN FREE - \$3.00 11PM - DRESS CODE ENFORCED

Saturday 10/10
THE FUNK SIDE
DJs Wisdom, Toph One
plus special guests from the U.K.
THE RUNAWAYS (360/Arcade America)
JAZZ BREAKS, HIP HOP, RARE GROOVE
\$3.00 11PM

Sunday (New Later Hours) 7pm-1am
I-TAL SUNDAYS
REGGAE PARTY 17PM-1AM REGGATON • BOYBZ
SILVERDANCE JAM TALK, R&B, SOUL • GUESTS

Tuesdays
"BEAT LOUNGE"
HIP HOP & SOUL ON 2 FLOORS
Rotating DJs Short Kut
Derrick O & Vin Roc Plus Many More...

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pool • pinball • 12 beers on tap

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WEDNESDAY OCTOBER 7
SWING SESSION
7pm Swing class with Rob & Diane
9pm **MOODSWING**

THURSDAY OCTOBER 8
NORTH BEACH JAMNIGHT
7:30 pm Hustle Class
8:30 pm Open Mic & Dance
with **JAMMERCATZ**

FRIDAY OCTOBER 9
QUINN JAZZ

SATURDAY OCTOBER 10
AVAILABLE FOR PRIVATE EVENTS

SUNDAY OCTOBER 11
BALLROOM
4pm Class by John & Tiffany
6pm Tea Dance

TANGO ARGENTINE
7:15pm Class by Steve & Joanne
8pm Advance Guest Instructors
9pm Tango Social Dance

SUPPER 6pm-11pm
DANCING 9pm-2am
FOR CALENDAR OF EVENTS
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Friday October 9
The Rebeka Storm Band

Saturday October 10
Tang

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2801 Leavenworth
Corner of Beach &
Leavenworth
(415) 775-5110

FRIDAY 9
From page 96

Jelly Roll The Ramp, 5:30pm, free.
Josh Kaye Capital Grille, 121 Spear; 495-4109, 5:30pm.

Mingus Amungus Elbo Room, 10pm, \$5.
Zeena Quinn and Sweet 'n' Sour Swing
Broadway Studios, 9:30pm, \$5-10.

Marcus Shelby Trio Clarion Music Center,
816 Sacramento; 391-1317, 8pm, \$10.

Yancie Taylor Quintet Jazz at Pearl's,
9:30pm, free.

Rockin' Lloyd Tripp and the Zippuns,
Bovine, Bluebell Wranglers Cafe du
Nord, 10pm, \$6.

Swing Session with Little David Hi-Ball
Lounge, 9:45pm, \$8.

Charles Unger Experience with Valencia
Les Joulins, 8pm.

Larry Vuckovich Trio Shanghai 1930, 7pm.
Paula West Plush Room, York Hotel, 940
Sutter; 885-2800, 8pm. Through Sat/10.

Bishop Norman Williams Quartet Gath-
ering Caffé, 9pm, \$2.

Bay Area

Cynthia and Swing Set Terrace Lounge,
9pm.

Al Dimeola Project Yoshi's, 8 and 10pm,
\$20-25. Through Sun/11.

Richard Elliott Kimball's East, 8 and 10pm,
\$22. Through Sat/10.

Carlos Reyes Mr. E's, 8:30pm. Through
Sat/10.

Levi's welcomes

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THE MOON SAFARI TOUR

Performing their first ever North American shows

Plus APRIL MARCH

TUES. & WED.
OCTOBER 13 & 14

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THE RESIDENTS

THURSDAY
OCTOBER 29
DOORS 7 • SHOW 8 • \$14.50

FRIDAY
OCTOBER 30
DOORS 8 • SHOW 9 • \$14.50

SATURDAY
OCTOBER 31
DOORS 8 • SHOW 9 • \$14.50

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NIGHTCLUB • RESTAURANT • BAR
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SATURDAY, OCTOBER 31 DOORS 7/SHOW 8

HALLOWEEN NIGHT!

CRAMPS
BOMBORAS
PEARL HARBOR
\$20 MAIN FLOOR & BALCONY

ON SALE TODAY AT 10AM! **FRIDAY, NOVEMBER 13**
DOORS 7/SHOW 8

Big Bad Voodoo Daddy plus special guest

\$27.50 MAIN FLOOR & LOGE, \$25 BALCONY

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OFFICE. CASH, VISA, MC, AMEX & ATM ACCEPTED. SIX TIX LIMIT. VERY LIMITED MAIN
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ALL AGES WELCOME.

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USE YOUR VISA CARD TO BUY TICKETS

Elbo Room

WEDNESDAY, OCTOBER 7 • 9PM • \$6
ROUND THE WORLD MUSIC PRESENTS
OMAR SOSA QUARTET
PLUS SPECIAL GUEST DJ BABLOUP

THURSDAY, OCTOBER 8 • 10PM • \$4
CORAZON
WITH DJS MAURICIO & ALAIN
(DEEP/HOUSE/LATIN/SALSA)

FRIDAY, OCTOBER 9 • 10PM • \$5
MINGUS AMUNGUS
UNDER THE DIRECTION OF MILES PERKINS

SATURDAY, OCTOBER 10 • 10PM • \$5
SAN FRANCISCO'S OWN
FAMILY FUNK

SUNDAY, OCTOBER 11 • FREE B4 10PM • \$4 AFTER
DUB MISSION PRESENTS
A RECORD RELEASE PARTY FOR
DJ COLLAGES "BABYLON TYMES"
(ON MASSE-ONE RECORDS)
W/ DJ'S SEP & VINNIE PLUS SPECIAL
GUEST DJ RON & DJ COLLAGE ON THE MIC
FIRST 50 PAID GET A FREE TAPE OF "BABYLON TYMES"

MONDAY, OCTOBER 12 • 9PM • \$4
SPEEDY'S WIG CITY PRESENTS
GERARD LANDRY & THE LARIATS
PLUS **JOHNNY RETSCHED**
& **THE MARTINI BROTHERS**
& **NAUGAHIDE**

TUESDAY, OCTOBER 13 • 10PM • \$5
VIVENDO DE PAO

UPCOMING:
WED 10/14 **JOHN SANTO'S MACHETE ENSEMBLE**
FRI 10/16 **WHAT IT IS**
SAT 10/17 **THE SMOKEJUMPER**
CD RELEASE

HAPPY HOUR 5PM-9PM
ANCHOR STEAM \$2.00 PINT

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Folk/World

Crónán Plough and Stars, 9:30pm.
Pepe y Su Orquesta Jelly's, 8pm, \$8.
Ray's Vast Basement Sacred Grounds,
9pm.

Eric Symons Vinga, 320 Third St; 546-3131, 7:30pm. Latin guitar music.

Beth Waters 330 Ritch, 7pm.

Bay Area

Sekar Asih Dutch East Indies Restaurant,
Jack London Village, Alice at Embar-
cadero, Oakl; (510) 444-6555, 8pm, free.

John Gorka Freight and Salvage, 8pm,
\$15.50.

Angélique Kidjo Zellerbach Hall, UC Berke-
ley, Bancroft and Telegraph, Berk; (510)
642-9988, 8pm, \$14-26. See 8 Days a
Week, page 84.

Johnny Nocturne Band Ashkenaz, 9:30pm,
\$10.

Roots Foundation Playground New
George's, 9pm, \$8.

Dance Clubs

Abstract Soul Kate O'Briens, 10pm; free
before 11pm, \$5 after. Deep underground
house with DJ Corey Black and friends.

Asia King Street Garage, 10pm, \$10. DJs
Matthew Consola and Jamie J.

Battle of the DJs Johnny Love's, 9pm.

Bohemian Lounge McCarthy's, 2327 Mis-
sion; 332-5800, ext 211, 9pm, free. Inter-
galactic funk collages with rotating DJs
Pollywog, Manny Rosa, the Baroness,
Toph2000, Consuelo.

The Cafe 8pm, free, DJ Marco.

Club Darling Purple Onion, 9pm, \$5. DJs
Wayne Manor, That Guy, and Richie Panic
spin '60s to '90s mod, beat, psych, soul.

Club Nikita 1015 Folsom, 10pm, \$10. With
DJs David Michael, Jerry Bonham, Simon,
Jeno. Drum 'n' basement with DJ Kayar.

Atomic trip-hop lounge with DJs Niven,
John Howard. Special guest Q-Burns and
Pimp Daddy Nash.

Club Nzinga El Rio, 9pm, \$5. World dance
music by DJ Jose Ruiz.

Dragonfly AsiaSF, Free before 10pm, \$10
after. Chill upstairs with DJ Phonic; dance
downstairs with DJs Miguel, Rafael.

The Element Blackthorn Tavern, 10pm, DJ
Ellen.

Eurasia Coconut Grove, 9:30pm. Sophisti-
cated, elegant house and Euro with DJs
Kool L, David F, Noel, Mr. Sulu.

Eye Spy V/sf, 9:30pm. DJs Bruce and Nick
spin disco, funk, dance, club classics,
house.

Fag Fridays Endup, 10pm-5:30am; Other
Whirled is open for after-hours dancing
5:30am-3pm.

Flair! 330 Ritch, 10pm, \$8. Disco and funk
with DJs George, Henry.

Freakshow The Stud, 10pm, \$5. DJ Cougar

and guest performers, musicians, drags, queers, and dykes.

Hardkiss The Top. 10pm. With DJ Robbie Hardkiss, friends.

Honey 'n' Spice Deco. 9pm. Soul, hip-hop, roots, dancehall, reggae with DJ Wisdom, guests.

In Bed with Fairy Butch Coco Club. 8pm. \$8-10. A dance club for women of color and their friends.

Mexican Bus 9:30pm. \$30. Weekly dance-club tour. Reservations required. Call 546-3747 for more information.

Palladium 1031 Kearny; 434-1308. 9pm. \$10. Techno, house, popular dance music.

Paradise Club 550 Barneveld; 289-2001. 9pm. Live performances, salsa, merengue.

Pie Covered Wagon Saloon. 9:30pm. \$6. DJ Otter.

Powerhouse 10pm, free. DJ Jism Jeff.

RoM Liquid. 2925 16th St; 289-6833. Sophisticated deep house with DJ Chad Mitchell, MC Dan Smith.

SF's Best DJs Backflip. 9pm. \$3. Trip-hop, contemporary, funk.

Show Box Club 181. 9pm. DJ Dr. Randy Wong spins '70s classics in the front room; DJ Sifu spins in the VIP room.

Sound Factory 9:30pm. \$10. DJ Norman Stradley spins house, progressive, dance, hi-NRG in the main hall. DJ Fuze spins disco, funk, soul, classics in the Funky Town Lounge. David Harness keeps it going until 6am in the Late Night Lounge.

Stir-Fri-Day 111 Minna. 5-9pm. Eclectic beats served by DJs Jason Fluid, Sang, Maneesh the Twister, weekly guests.

Up & Down Club 8pm. Hip-hop, disco, breakbeats, pop, groove with DJs Add One, Will. Also, MC Buu.

Bay Area

Get Ya Groove On Dorsey's Locker. 5817 Shattuck, Oakl; (510) 428-1935. 8pm. DJ Hank J.

Grand Ballroom Dancing Veterans Memorial Bldg. 200 Grand, Oakl; (510) 238-3284. 8pm. Dancing for singles and couples to live music by Nob Hill Sounds.

Lunacee Cocktail Lounge 815 W. Francisco Blvd, San Rafael; (415) 897-7645. 9pm. DJ Lori Z.

Reggae Dancehall Island Paradise Club. 1436 Webster, Alameda; (510) 530-2123. 9pm. \$8. With DJs Electro, Barry.

Redemption Unity. 2432 Telegraph, Oakl; (510) 297-9515. 11pm. Oaktown junglism with DJs Honey B, Sifu, Doc Coons, guests.

Starbottles 505 Fifth St, Oakl; (510) 252-3092. 9pm. Underground house with DJs Norm Stradley, Sheriff, Ricky Rey, Mike Gee, Corey, guests.

X-tra Large Friday Du Soleil's. 9pm. Reggae and hip-hop with DJ Mind Motion.

Classical

Peter Arvantely, Heather Heise, and Eileen Mah Community Music Center, 544 Capp; 647-6015. 8pm, free. The clarinetist, pianist, and French horn player perform Brahms, Mozart, and more.

Daniel Glover Star Classics Recital Hall, 425 Hayes; 552-1110. Noon, free. The pianist performs Franck, Faure, and Liszt.

Musical Recital Knuth Hall, Creative Arts Bldg, SF State University; 338-2467. 1pm, free. Pianists Tom Turinea and William Corbett-Jones perform.

New Music Ensemble San Francisco Conservatory of Music, 1201 Ortega; 759-3475. 8pm, free. Students perform works by 20th-century composers.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm. \$12-73. See Thurs/8.

Bay Area

SATURDAY 10

Rock/Blues/Hip-Hop

'First Annual Seamen Salute' Cocodrie. 9pm. With Loudmouths, Glamour Pussies, Neanderdolls, and Roulettes. See Two Live, page 91.

100 Watt Smile, Chub, Lawrence Iconoclast Hotel Utah. 9pm. \$6.

James Armstrong Biscuits and Blues. 9pm. \$12.50.

BeatsPerMinute, Angel of Thorns, 008

Continued on page 101



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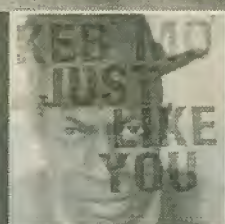
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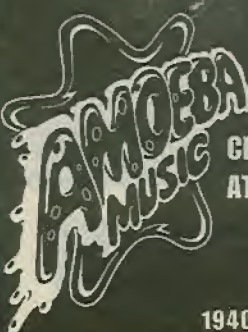
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SATURDAY 10

From page 99

Blake's. 9:30pm, \$5.
 Berkeley Squires, Nevada Bachelors, Joy Pop Turbo, Kirby Grips Boomerang. 9pm.
 Bluesville Bombers Saloon. 4:30pm.
 Junior Brown, Allison Moorer Slim's. 9pm. \$15.
 Calobo, David Thom Band Great American Music Hall. 9pm, \$10.
 Jim Campilongo Duo Infusion. 9pm.
 Cool Water Canyon, Munkafust Mick's Lounge. 9:30pm.
 Jon Cougar Concentration Camp, Phoenix Thunderstone, Scum Kidz El Rio. 10pm, \$5.
 Daisyhead Lost and Found. 9pm.
 Dot.Commies, Cheater, Loose Change, Larkendue, Pathos Cocodrie. 2pm.
 Family Funk Elbo Room. 10pm, \$5.
 'Family Values Tour' Cow Palace, Geneva Ave and Santos; 469-6065. 6:30pm. \$27.50. See 8 Days a Week, page 84.
 Far Away Bros. Blue Lamp. 10pm.
 Fish and the Seaweeds Harry Denton's. 10pm, \$15.
 Fluke Starbucker, Drunk Horse Edinburgh Castle. 10pm.
 Nick Gravenites Saloon. 9:30pm.
 'Greaseball '98' Bimbo's. 2pm, \$35. See 8 Days a Week, page 84.
 Groovilicious Ireland's 32. 9:30pm.
 Juliana Hatfield, Mysteries of Life, Smarties Bottom of the Hill. 10pm, \$10. See 8 Days a Week, page 84.
 King Ernest Boom Boom Room. 9pm, \$10.
 Red Planet, Applesauce, Blueand, Giltter Mini 9, Amazing Embarrasonic Paradise Lounge. 9:30pm.
 '70s Reunion Last Day Saloon. 9pm, \$10. Part of 25th anniversary celebration. With the Strand Brothers, Water Brothers, Sarah Baker Band featuring Mark Karan, members of Back in the Saddle, Special Delivery, Hearts on Fire, the Jayne Gang, Cha Cha Billy.
 Spaceboy, Toxic Narcotic, Murder Takes No Holiday Tip Top Inn. 9pm, \$4.
 Thunderosa!, the Giraffe Had a Voice Brainwash. 10pm.
 Tower of Power, Average White Band Fillmore. 9pm, \$26.50.

Bay Area

Kathleen Cairns and Tattoo Blue The Baltic. 9:30pm.
 Catpower, Smoke, Mick Turner Starry Plough. 9:45pm, \$6.
 Randy 'Red Top' Cohen and His Blues Messengers Ivy Room. 9pm.
 Bone Cootes Smiley's. 41 Wharf Rd, Bolinas; (415) 868-1311. 9pm.
 Electric Frankenstein, Hellbillys, the Receivers, Cheap Dates, the Vectors 924 Gilman. 8pm, \$5.
 Highwater Sweetwater. 9:30pm.
 'House of Blues Highway 61' Zellerbach Hall, UC Berkeley, Bancroft and Telegraph, Berk; (510) 642-9988. 8pm, \$18-32. Multimedia event detailing history of the blues with Booker T. Jones, John Hammond, the Blind Boys of Alabama, and Billy Boy Arnold.
 KISS FM Soul Music Festival Greek Theatre, UC Berkeley, Berk; (510) 642-9988. 4pm, \$27.50-35.50. See Music pick, above.
 Frankie Lee Eli's Mile High Club. 8pm.
 Russell Brothers, Frida's Circus New George's. 9pm, \$10.
 Spunjunk 19 Broadway. 9pm.
 Strait Direct Alvarado Gardens, 12889 San Pablo, Richmond; (510) 234-9009. 9pm.
 Walling Sam and Screaming Nighthawks Peri's. 9:30pm.

Jazz/New Music

Lee Bloom, John Clark, Jack Dorsey City of Paris Restaurant, Shannon Court Hotel, 550 Geary; 441-4442. 6pm.
 Johnny Bones and the Wildcats Club Deluxe. 10pm.
 Jeanne Hoffman and Don Bennett Moose's. 8pm.
 Mark Levine One Market Restaurant. 6pm.
 Fil Lorenz Quartet Cafe Prague, 584 Pacific; 433-3811. 9pm.
 Chris McLaughlin Duet Harris' Restaurant, 2100 Van Ness; 673-1888. 7pm.
 Lee Press-on and the Nails Transmission

Theater. 10pm.
 David Reign Piaf's. 10pm.
 Gary Rowe Capital Grille, 121 Spear; 495-4109. 5:30pm.
 Marcus Shelby Trio, Robert Stewart featuring Ed Kelly Bruno's. 9:30pm, \$7.
 Lavy Smith and Her Red Hot Skillet Lickers Cafe du Nord. 10pm, \$7.
 Yancie Taylor Quintet Jazz at Pearl's. 9:30pm, free.
 Deems Tsutakawa and Sentimental Journey Quartet Hyatt Regency Embarcadero, Market at Drumm; 921-6822. 7:30pm. The 15th annual "Sansei Live!" party benefits Kimochi, Inc.
 Larry Vuckovich Trio Shanghai 1930. 7:30pm.
 Vince Wallace and Joy of Jazz San Francisco Brewing Company, 155 Columbus; 434-3344. 8:30pm, free.
 Paula West Plush Room, York Hotel, 940 Sutter; 885-2800. 8pm.
 Bishop Norman Williams Quartet Gathering Cafe. 9pm, \$2.
 Ronald Wilson Quintet with Tony Scott Les Joulins. 8pm.

Bay Area

Sarah Cahill Berkeley Store Gallery, 2295 Shattuck; (510) 665-9496. 8pm.
 Al Dimeola Project Yoshi's. 8 and 10pm, \$20-25. Through Sun/11.
 Richard Elliott Kimball's East. 8 and 10pm, \$22.
 Mimi Fox Faultline Brewing Company, 1536 Cypress, Walnut Creek; (510) 938-2739. 7:30pm, free.
 Carlos Reyes Mr. E's. 8:30pm.

Folk/World

Black Sea Klezmer Band Atlas Cafe, 3049 25th St; 648-1047. 4pm, free.
 Bo Grampus Beach Chalet. 10:30pm.
 Charanson Cafe Cocomo, 650 Indiana; 824-6910. 10pm.
 Los Compas The Ramp. 4pm.
 Lark Radio Valencia. 7:30pm.
 Tony Nieto 330 Rich. 9pm, \$12.
 Orla and the Gas Men Plough and Stars. 9:30pm.
 Rhythm Doctors Mad Dog in the Fog. 10pm.
 Robin Mackey, Ryan and Lisa Sacred Grounds. 8pm.

Bay Area

House Jacks Freight and Salvage. 8pm, \$14.50.
 Reggae Angels, Jahfarlans Ashkenaz. 9:30pm, \$10.
 Tranz Band Ladbroke's Casino San Pablo, 13255 San Pablo Ave, San Pablo; (510) 762-BASS. 9pm, \$20-25. Vietnamese band.

Dance Clubs

Bang AsiaSF. 10pm. DJ Jamie J.
 Blackthorn Tavern 10pm. Popular dance music with DJ Vinyl.
 The Cafe 8pm, free. DJ Phil B spins for the boys.
 Club 181 9pm; free before 10pm, \$10 after. '70s disco, house beats.
 Club Paradise Hollywood Billiards, 61 Golden Gate; 339-8028. 9pm, \$10. DJ Torch spins Top 40, funk, R&B, hip-hop.
 Combo Attic, 3336 24th St; 643-3376. 9pm. DJ ReadyRuddy spins old school, the Artist, funk, soul, hip-hop.
 Cosmos 2730 21st St; 282-9926. 9pm, free. DJs John Burns, K. Rom, guests spin ambient, downtempo breakbeat, deep house, Detroit techno.
 Five-Fifty 550 Barneveld; 289-2001. 9pm, \$5. Three rooms of house, electronica, drum 'n' bass.
 Freestyle The Stud. 10pm, \$5. Breakbeat, trip-hop, rare groove, funk with DJ Christopher.
 Funk Side Deco. 10pm. Hip-hop, rare groove, jazz breaks with DJs Wisdom, Toph.
 Futura King Street Garage. 10pm, \$10. DJs Raymundo, Eric, guests.
 G-Spot Endup. 9pm. Women's dance club.
 Il Pirata 2007 16th St; 626-2626. 10pm. DJ dance party.
 La Belle Epoque The Top. 9pm. DJs Wishfm, Mike Bee, Sea.
 Lilo Lounge 1469 18th St; 643-LOST. DJ Geoff spins ambient bam-boogie.
 Liquid 2925 16th St; 273-1170. 10pm. Dave

Continued on page 102

Live Music Calendar

WEDNESDAY, OCTOBER 7, 9PM
CLASSIC ROCK NIGHT
 DRAFT BEERS & COSMOS \$2.75

THURSDAY, OCTOBER 8, 9PM
HIGHWATER W/ CANVAS

FRIDAY, OCTOBER 9
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SATURDAY, OCTOBER 10
HOT-MIX DANCE PARTY RAAJ MIXES THE BEST OF THE 70'S 80'S & 90'S

SUNDAY, OCTOBER 10, 9PM, CLOSE
LADIES NIGHT
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MONDAY, OCTOBER 12, 9PM, CLOSE
ALL POOL HALF-OFF
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TUESDAY, OCTOBER 13, 9PM, CLOSE
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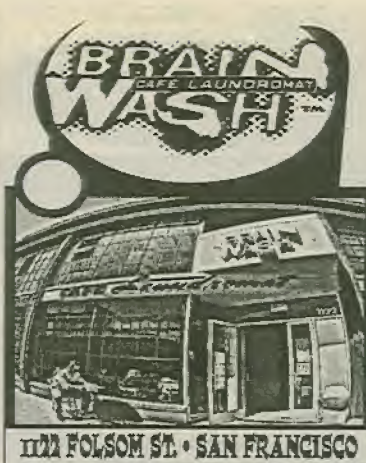
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 LONNY LAZAR 8:45 PM

THURSDAY OCTOBER 8TH
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 EVERY THURSDAY NIGHT - 8PM

FRIDAY OCTOBER 9TH
EL GRECO 10PM

SATURDAY OCTOBER 10TH
 THE GIRAFFE HAD A VOICE 10PM
 THUNDEROSA 11 PM

MONDAY OCTOBER 12TH
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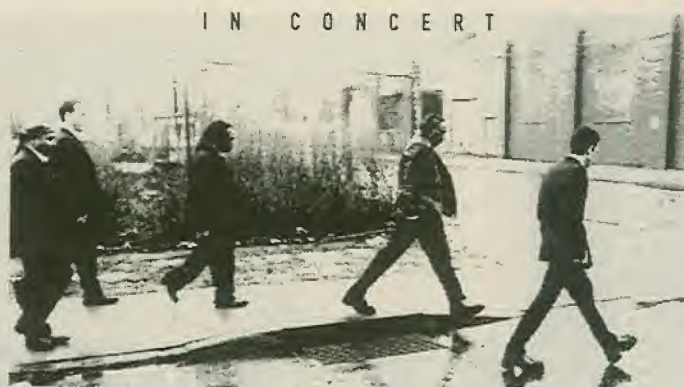
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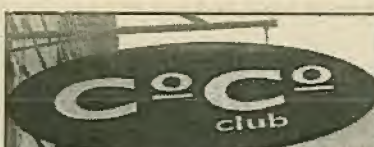


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SATURDAY 10

From page 101

Kirkland spins deep house, techno.

Lush CoCo Club. 10pm. \$5. A private lounge

for sexy kittens and cool cats with DJs

Alexis, Neel, Otter.

Mango El Rio. 3pm. Red presents this tea

dance for women.

Nickie's BBQ. 9pm. '70s funk with DJs

George, Kevin.

Pablo's Sugar Shack V/sf. 9:30pm. Deep

house, soulful grooves.

Paraffin Phoenix Hotel, 601 Eddy; 771-

3547. 2pm-midnight. The annual Miami

Beach music summit comes to SF, in-

cluding DJ sets by Shantel.

Phun House Johnny Love's. 9pm. '70s, '80s.

Top 40 dance party.

Polyester Covered Wagon Saloon. 9pm. \$4.

Disco classics with DJ Andy Trice.

Powerhouse 10pm, free. DJ Jerry Bonham

spins for leather men.

Release 1015 Folsom. 10pm. \$10. Four

levels, 10 DJs.

Sacrifice 10pm, free. DJ Curbdog.

SF's Best DJs Backflip. 9pm. \$3. Trip-hop,

contemporary, funk.

Something Else Storyville. 9pm. DJ Switch,

guests.

Sound Factory 9:30pm. \$10. DJ Greg

Lopez spins house, hi-NRG, progressive

dance in the main hall. Salsa, merengue,

Latin house are the themes of the Conga

Room.

Tu Pueblo 330 Ritch. 9pm. \$12. Salsa.

Universe Club Townsend. 9:30pm. \$12. DJs

Blackstone, David Harness, Michael Man-

gialforte, guests.

Up & Down Club 8pm. DJs Henry, Will

spin disco, alternative, breakbeats, hip-

hop, rare groove.

Bay Area

Club Rimshot Bench and Bar, 120 11th St.

Oak; (510) 466-5050. 9pm; \$6 before

11pm, \$7 after. R&B, hip-hop, reggae,

soulful house with DJ Alex Afrique.

Get Ya Groove On Dorsey's Locker, 5817

Shattuck, Oak; (510) 428-1935. 8pm. DJ

Hank J.

Island Paradise Club 1436 Webster, Alame-

da; (510) 530-2123. 9pm. Reggae, soca,

salsa, R&B with DJ Electro.

Lunacee Cocktail Lounge 815 W. Fran-

cisco Blvd, San Rafael; (415) 897-7645.

9pm. DJ Page Hodel.

Klub Heat Du Soleil's. 9pm. Hip-hop, R&B,

'old school with DJs Lash, Chewy Gomez.

Pasand Lounge 10pm. Funk, disco with

DJ Shante.

Salsa Sabrosa Caribbean Spice, 1920 San

Pablo, Berk; (510) 843-3035. 9pm; \$5.

\$8 with lesson. DJ Jose Ruiz spins salsa,

merengue, soca.

Classical

San Francisco Opera Wur Memorial Opera

House, 301 Van Ness; 864-3330. 7pm.

\$25-145. The San Francisco Opera pre-

sents Wagner's *Tristan Und Isolde*.

San Francisco Symphony Davies Sym-

phony Hall, 201 Van Ness; 864-6000. 8pm.

\$12-73. See Thurs/8.

Bay Area

The San Francisco Early Music Society

St. John's Presbyterian Church, 2727 Col-

lege, Berk; (510) 528-1725. 8pm, \$17-20.

The English ensemble Red Priest per-

forms Vivaldi, Telemann, Schmelzer, and

others.

SUNDAY 11

Rock/Blues/Hip-Hop

Dogstar, Fairway Slim's. 8pm, \$14.

Steve Freund with Mark Hummel Biscuits

and Blues. 8:30pm, \$5.

'Greaseball '98' Bimbo's. 2pm, \$35. See 8

Days a Week, page 84.

Jullana Hatfield, Mysteries of Life, the

Pills Bottom of the Hill. 8pm, \$10. See 8

Days a Week, page 84.

Invitational Blues Jam Blue Lamp. 10pm.

King Perkoff Band Saloon. 4pm.

Kirby Grips, Jill Tracy, Joy Pop Turbo

Paradise Lounge. 9:30pm.

Patty Larkin, Ana Egge Great American

Music Hall. 8pm, \$14.

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Liz and James, the Hillaries, Bern, Terese
Taylor, Lisa Alice Cholak, Trisha Pulido
CoCo Club. 8pm, \$5.

Lulu and the Atomics Ireland's 32. 9:30pm.

Ms. Dee Boom Boom Room. 9pm, \$3.

Johnny Nitro Saloon. 9:30pm.

Pathos from Colorado Hotel Utah. 9pm.

Rebel Rebel, Evils, Bite, Kickstarter,

Poontwang, ADZ, Badassards,

Romeo's Dead, Bay Bombers, Bur-

dens, New Lows, Heartdrops Coco-

drie. 2pm. See Two Live, page 91.

S&L Music Harry Denton's. 8pm.

Bay Area

Calobo Sweetwater. 9pm.

Chameleon and Purple Flowers Peri's.

9:30pm.

Bobby Reed and Surprize Dorsey's Locker.

6pm.

Jazz/New Music

Don Alberts Trio Jazz at Pearl's. 9pm, free.

Atomic Cocktail Top of the Mark.

8:30pm, \$6.

Larry Dunlap and Bobbe Norris The Ramp.

4pm, free.

Ronnie James Trio Mario's Bohemian. 7pm.

Jazz Hieroglyphics Josie's Cabaret and

Juice Joint, 3583 16th St; 861-7933.

7pm, \$5.

Kent Liggett and the Adam Hancock

Trio Clouds Restaurant, 720 Howard;

278-0432. 11am.

Chris McLaughlin Harris' Restaurant, 2100

Van Ness; 673-1888. 6:30pm.

BJ Pappa Band with the Bishop Gather-

ing Caffe. 8:30pm, free.

Kelly Park Moose's. Noon.

Christina Quinn Duo Cafe Claude. 7pm.

Don Sheridan Duo Zingari Restaurant, 501

Post; 885-8851. 6pm, free.

Lucina Tison, Robb Williams Piaf's. 10pm.

Charles Unger Experience Les Joulins.

8pm.

Gini Wilson and Pat Klobas Moose's.

6:30pm.

Bay Area

Al Dimeola Project Yoshi's. 2pm family

matinee, \$5-15; 8pm, \$25.

Herb Gibson and Friends Jimmie's VIP

Jazz Room. 7pm, \$10.

Dori Green and Dave Bergman 10 Broad-

way. 4pm.

John Hammond Quartet Kimball's East. 8

and 10pm.

Rudy Salvin Big Band Sanchez Art Center

Concert Hall, 1220 Linda Mar, Pacifica;

(650) 355-1882. 2pm, \$5-9.

Jerome Thweatt and His Jazz Arsenal

Dorsey's Locker, 5817 Shattuck, Oak;

(510) 428-1935. 4pm. Open improv jazz

jam.

Mark Levine Trio La Note, 2377 Shattuck,

Berk; (510) 845-5373. 4:30pm, \$10-12.

Folk/World

Dark Hollow Bluegrass Band Radio Va-

lencia. 7pm.

Mary Ellen Donald and Mimi Spencer

Grapeleaf, 4031 Balboa; 668-1515.

8pm, \$10.

Mazacote El Rio. 4pm, \$7.

Open mic Java on Ocean. 1:30pm.

Eric Rangel y Su Orquesta America,

Candela Jelly's. 4pm, \$12.

Selslún An Bodhrán, 668 Haight; 431-

4724. 4pm.

Selslún with Paul Chaffee and Friends

Plough and Stars. 9:30pm.

SoVoSo Grace Cathedral, 1100 California;

(510) 762-BASS. 5pm, \$10-25.

Bay Area

Baguette Quartette The Baltic. 8pm.

Balfa Toujours Freight and Salvage. 8pm.

\$14.50.

Open mic Bison Brewery. 6:45pm.

Open mic Smiley's. 41 Wharf Rd, Bolinas;

(415) 868-1311. 8:30pm.

Open mic Stork Club. 8pm. With Girl

George.

Songwriter Night Cato's Ale House. 6pm.

With Tommy Carns.

'The Starry Session' with Shay Black

Starry Plough. 8pm. Irish traditional music

and song.

Tete Rouge Alvarado Gardens, 12889 San

Pablo, Richmond; (510) 234-9009. 6pm.

Continued on page 104

Marlboro

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Friday, October 9, 8pm
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Saturday, October 10, 8pm
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SUNDAY 11
From page 102

Dance Clubs

The Cafe 3pm, free. Tea dance with Matthew Consola, then house at 8pm with DJ Jay-R.

Carmen El Rio 8pm; \$3 before 10pm, \$5 after. Transglobal beats and fusions with DJ Senor Sabor.

Club Mobay Maritime Bar and Grill 450 Harrison; (510) 273-9659. 6pm, \$5. Reggae, R&B with DJ Mind Motion, Vibe Supreme, Queen Dons.

Club Red Blondie's, 540 Valencia; 864-2419. 9pm. DJs Olga T., Edaj spin hip-hop, dancehall, house for the girls.

Club Relapse The Stud 10pm. '80s hits with DJ Dangerous Dan.

Dub Mission Elbo Room 9pm, \$4. Dub, roots.

I-Tal Sundays Deco 3pm. Afternoon reggae party with DJ Afro.

Leopard Lounge Blues 9pm, \$5. '70s music, disco, funk, R&B.

Liquid Sundays 2925 16th St; 273-1170. 10pm, free. With DJ Derek, guests.

Mega Dance Sunday Palladium 1031 Kearny; 434-1308. 9pm, \$7. Popular dance music.

Peanut Butter The Top 10pm, Mark E Quark, IZ, Solar.

Pleasuredome Club Townsend 9pm, \$8. DJs Neil Lewis, Ruben Mancias, Michael Mangiaforte.

Rebirth 330 Ritch 10pm. DJs Mind Motion and Henry spin soul, hip-hop, R&B.

Reggae Sundaze Nickie's BBQ 10pm. With DJ Ras David I.

Soulful Sundays Johnny Love's 9pm. DJ The Maestro.

Spundae 1015 Folsom 10pm.

Sundance Saloon King Street Garage 6pm, \$5. Two-step dance lessons and country and western two-stepping.

Swing with Spencer Hi-Ball Lounge 9:30pm. Swing DJ.

T Dance Endup 5am. Cap off a late Saturday night with more dancing in the wee hours of Sunday morning.

Up & Down Club 9pm. Breakbeats and house with DJs Norman, Demilo, BB, Jeff, Mykl upstairs; various DJs and performances downstairs.

Waterproof Backflip 10pm, \$3. DJs Franky, Mauricio, Miss Megan spin Latin, deep house.

Money Mark

Buffalo Daughter

Friday Oct. 23

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WELCOMES FRI., OCT. 9
DOORS 8:30 / SHOW 9 • \$1.05 ADV. / \$1.05 DOOR

MXPX / HONEYGROWN / THE DINGEES

SAT., OCT. 10 • DOORS 8:30 / SHOW 9 • \$15 ADV. / \$15 DOOR

JUNIOR BROWN
ALLISON MOORER

SUN. OCT. 11 • DOORS 7:30 / SHOW 8 • \$14 ADV. / \$14 DOOR

DOGSTAR
FEATURING KEANU REEVES
FAIRWAY

WELCOMES MON., OCT. 12
DOORS 7:30 / SHOW 8 • \$10 ADV. / \$10 DOOR

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THE URGE / FREAKDADDY

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Bay Area

Classic R&B **Island Paradise Club**, 1436 Webster, Alameda; (510) 530-2123. 9pm. With Mr. B.

Classical

Alexander String Quartet Fort Mason, Cowell Theater, Marina at Laguna; 392-4400. 11am, \$25. The quartet performs Beethoven.

Gregory Ballard Pine United Methodist Church, 426 33rd Ave; 387-1800. 3pm. The pipe organist performs his Requiem solo.

William Corbett-Jones Old First Church, 1751 Sacramento; 474-1608. 4pm, \$5-9. The pianist performs Liszt, Bach, Busoni, and others.

Stefan Engels Old St. Mary's Cathedral, 660 California; 288-3840. 3:30pm, free will donation requested. The organist performs for a Max Reger Festival.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 1pm, \$25-145. The San Francisco Opera presents *A Streetcar Named Desire* with conductor Patrick Summers.

The San Francisco Early Music Society St. Gregory Nyssen Church, 500 DeHaro; (510) 528-1725. 4pm, \$17-20. See Sat/10.

San Francisco Symphony Davies Symphony Hall, 201 Van Ness; 864-6000. 2pm, \$25. The symphony performs a chamber music concert.

Bay Area

Arcadi Volodos Hertz Hall, UC Berkeley campus; (415) 776-1999. 3pm, \$26. The pianist performs Scriabin, Rachmaninoff, Glinka, and others.

MONDAY 12

Rock/Blues/Hip-Hop

Agent 6, Cosmic Thing Mick's Lounge.
9:30pm.
Bachelors Saloon. 9:30pm.
Etienne de Rocher Bruno's. 9:30 and 11:30pm, \$3.
Dieselhed, Babe the Blue Ox, Waycross Bottom of the Hill. 9pm, \$7.
Dirtbox Covered Wagon Saloon. 9pm.
Fingertight, Gravy, Papa Roach, Floater, Ice 9, Adrenaline Keepsake, Method 5150, Align, Prop. 420, Blackstones Cocodrie. 2pm.
Kevin Russell Biscuits and Blues. 8:30pm, \$5.
Save Ferris, the Urge, Freakdaddy Slim's. 8pm, \$10.
Sidewinder Boom Boom Room. 9pm, \$1.

Bay Area

'Blue Monday Jam' with Steve Gannon Band Blake's. 9:30pm, \$3.
'Chuck Day's Blue Monday Jam' 19 Broadway. 9pm.

Jazz/New Music

Karen Akers Plush Room, York Hotel. 940 Sutter; 885-2800. 8pm, \$20. Through Thurs/15.
Rich Armstrong and Neo Trio Starlight Room. 8pm.
Hal Bigler Group San Francisco Brewing Company. 155 Columbus; 434-3344. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm, free. Christopher Pitts directs.
Dizzy Maye's Oyster House. 1233 Polk; 474-7674. 6:30pm, free.
Dick Fregulla One Market Restaurant. 6pm.
Le Hot Trio Harry Denton's. 8pm, \$10.
Billy Philadelphia Shanghai 1930. 7pm.
Strictly Tango Top of the Mark. 8:30pm, \$6.
Ronald Wilson Quintet Les Joulins. 8pm.

Bay Area

'Beans and Rice Jam Session' Jimmie's VIP Jazz Room. 8pm, \$5.
Carma Big Band Mr. E's. 8:30pm.
Deuce Yoshi's. 8 and 10pm, \$8.

Folk/World

Acoustic Spotlite Blue Lamp. 10pm. Open mic.
Bone Cootes and Living Wrecks Bruno's. 10:30pm and 12:30am, \$3.
Open mic Hotel Utah. 8pm, free. Hosted by Donna Jean Castro.
Open mic Ireland's 32. 9:30pm, free.
Seislin Plough and Stars. 9pm.
'Speedy's Wig City' with Bluebell Wranglers Elbo Room. 9pm, \$4.

Bay Area

Dance class and ceilidh Starry Plough. 7pm.
Dance lessons and Irish music session.
Open mic Peri's. 9:30pm.
Open mic Sweetwater. 9pm. Call after 3:30pm to sign up. Participants must be at least 21 and have an I.D.
Bill Staines Freight and Salvage. 8pm, \$14.50.

Dance Clubs

The Cafe 8pm, free. DJ Jorge Terec.
Club Dread Endup. 10pm, \$6.
Death Guild Big Heart City. 9:30pm, \$3-5. Goth industrial and dark wave with DJ Melting Girl.
Density Justice League. 9pm, \$3. Hip-hop and drum 'n' bass with Al Simmons, Noel, Aural B, J Boogie, guests.
Grateful Dead Jams Nickie's BBQ. 9pm. With DJ Darkstar Dan.
Joy Liquid. 2925 16th St; 273-1170. 10pm. Techno, rare groove, house with DJs Travis, Mouse, guests.
Monday in Motion Bahia Cabana. 9pm.
Movin' On Up The Top. 10pm. With DJs Dmitri, Marc Anthony.
The Stud 10pm. Funk, soul, hip-hop with DJ Domino.
Swing with Spencer Hi-Ball Lounge. 9:30pm. Swing DJ.
Up & Down Club. 10pm. "Red Light Night" with guest MCs; DJs Henry, Serg, Syra, Rakus spin old-school grooves and hip-hop.

Continued on page 107

Cocodrie

WED 10/7 Hamburger Mary's Nite w/ Plug (The Dori Bangs, Clothes We Wore Before We Were Married, Starfish, Kenni Leigh Feinberg) 10:30pm

THURS 10/8 Sick Zone Magazine Presents Sleighter (Hail Satan (Martyr First album), Skitzo, Binky Late Rent Session Men featuring legendary studio drummer Bernard "Pretty" Purdie, organist John Hammond, guitarist Barry Finnerty, Bop City, (Alpha Soup, Jungle Bakes) Spunjunkiet) 10:30pm

FRI 10/9 1st Annual Seamen Salute w/ Loudmouths, Glamour Pussies Neanderdolls, Roulettes (The Chester (Theater), Loose Change, Larkendue + guests) 10:30pm

SAT 10/10 Zero Magazine Presents Rebel Rebel (Evil, Bite, Kickstart, Pootwang, ADZ, Badasstars, Romeo's Dead, Bay Bombers, Burdens, New Lows, Heartdrops (NY) Rock and Roll 10:30pm)

SUN 10/11 Fingertight, Gravy, Papa Roach, Floater, Ice 9, Adrenaline Keepsake, Method 5150, Align, Prop. 420, Blackstones 10:30pm

MON 10/12 Tom Brooker Band, Swamptown 10:30pm

TUE 10/13 Ilirya, Mostly Water, Sway, Goggle 10:30pm

WED 10/14 Squidboy (The Luv Hammer, Vlad The Impaler) 10:30pm

THUR 10/15 Dave Wakeling of the English Beat, Nick Rossi Set, Like Totally, Jackie O' Nasties 10:30pm

FRI 10/16 Black Oak Arkansas (10 + 10 from their original members) Rock, Funk, Altamont, Crossroads, Carolyn Wonderland & The Imperial Monkeys 10:30pm

SAT 10/17 Five Iron Frenzy (The W's 94 + Funk 3pm) 10:30pm

SUN 10/18 Tugboat Annie, Fall Of Olive 10:30pm

10/18 Skinlab 10/19 Frodus, Refused

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Thursday 10/8
Lane

Friday 10/9
No Mercy
Rhythm & Soul
After Live Music DJ Spinning

Tuesday 10/13
Mr. Head's Swing Society Orchestra

Wednesday 10/14
7th Betty

Thursday 10/15
The Smarties
Modern Rock

Friday 10/16 (9pm-11:30pm)
Private Party

Wednesday 10/14
Wonderbread 5
Jackson 5 Tribute
After Live Music DJ Spinning

Wednesday 10/7 (9:30pm-12:30am)
Evil Empire Productions Presents:
Symphonies for The Devil

Featuring
The Hairdressers, Minstral, Godive, Miss Cherry Bomb, & Paul Nathan

Thursday 10/8
Lane

Friday 10/9
No Mercy
Rhythm & Soul
After Live Music DJ Spinning

Tuesday 10/13
Mr. Head's Swing Society Orchestra

Wednesday 10/14
7th Betty

Thursday 10/15
The Smarties
Modern Rock

Friday 10/16 (9pm-11:30pm)
Private Party

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Wonderbread 5
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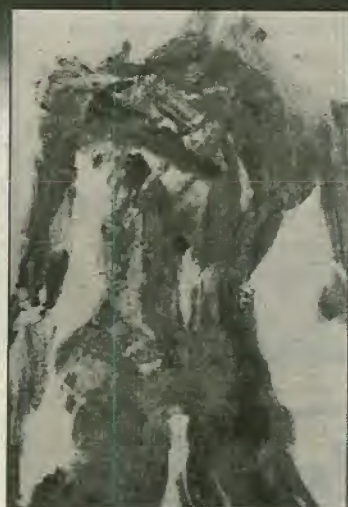
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MONDAY 12

From page 105

Bay Area

Salsa Island Paradise Club, 1436 Webster, Alameda; (510) 530-2123. 9pm. Dance lessons with DJ Jessie.

Classical

Anne Kerry Ford Star Classics Recital Hall, 425 Hayes; 552-1110. 6pm. \$10 donation. The artist performs a twilight cabaret..

TUESDAY 13

Rock/Blues/Hip-Hop

Air, April March Bimbo's. 8pm. \$15.

Big Bones Blues Bandstand Biscuits and Blues. 9pm. \$5.

Burning Witch, Sangre Amado, Nooth-grush Covered Wagon Saloon. 9pm. \$4.

Charm House, Once There Hotel Utah. 9pm, free.

Clockwise, Tiger Bomb Mick's Lounge. 9:30pm.

The Flys, Orixa Slim's. 9pm. \$1.05.

Andrew Freeman Band Blue Lamp. 10pm.

Cathy Lemons Saloon. 9:30pm.

Live Wire Harry Denton's. 8pm.

Oscar Myers' Bluesbeat Boom Boom Room. 9pm. \$1.

Mach 5, Ipecac Bottom of the Hill. 9pm. \$4.

Mobius, Feverdreams Last Day Saloon. 9pm. \$3.

Bob Mould, Varnaline Fillmore. 8pm. \$19.50. See Music pick, above.

Ramona the Pest Paradise Lounge. 9:30pm.

2nd Story Ireland's 32. 9:30pm.

Sevendust, Clutch, Stuck Mojo, Ultra-spunk Maritime Hall. 7pm. \$12.

Bay Area

Crazy from the Heat 19 Broadway. 9pm.

Davey Pattison Peri's. 9:30pm.

Jazz/New Music

Karen Akers Plush Room, York Hotel, 940 Sutter; 885-2800. 8pm. \$20. Through Thurs/15.

Kenny Brooks Trio, Flower Boat Seven Bruno's. 9:30pm. \$4.

Dizzy Maye's Oyster House, 1233 Polk; 474-7674. 6:30pm, free.

Mr. Head and His Swing Society Velvet Lounge. 9pm.

Dick Hindman Trio Jazz at Pearl's. 9pm, free.

Jeanne Hoffman and Don Bennett Moose's. 8pm.

Kevin Rayhill One Market Restaurant. 6pm.

Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm. \$6.

Swing Session with Little David Hi-Ball Lounge. 9:45pm. \$5.

Michael Udelson Capital Grille, 121 Spear; 495-4109. 5:30pm.

Larry Vuckovich Duo Shanghai 1930. 7pm.

Bishop Norman Williams Quintet Les Joulins. 8pm.

Robb Williams Piaf's. 10pm.

Bay Area

Chick Corea and Origin Yoshi's. 8 and 10pm, \$21-26. Through Sun/18.

Dave Creamer and Mark Ankeman Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.

Jim Grantham Quintet Jimmie's VIP Jazz Room. 8pm. \$5.

Joel Harrison Quintet Mr. E's. 8:30pm.

Mal Sharpe's Big Money in Jazz Band Ivy Room. 9pm.

Folk/World

France Brothers Cafe du Nord. 10pm. \$5.

Open mic with Amy B. Paradise Lounge (Above Paradise). 8pm.

Seisluán An Bodhrán, 668 Haight; 431-4724. 8:30pm.

Seisluán with Suzanne Cronin and Friends Plough and Stars. 9:30pm.

'Sing for Your Supper' with Thaddeus Pinkston Gracie's. 398 Geary; 646-8600.

8pm. Open mic; winner receives dinner for two.

Tuesday Night Karaoke Annie's Cocktail Lounge. 9pm.

Vivendo de Pão Elbo Room. 10pm. \$5.

Bay Area

'Local Gold' Sweetwater. 8:30pm. Hosted by Larry Carlin. With Caren Armstrong, John Haley-Walker, Leslie Ellis, and Peter Ax-tell.

Open mic Starry Plough. 9pm. With Saul Grabia.

Ricky Ric and Thread Dorsey's Locker. 5817 Shattuck. Oakl; (510) 428-1935. 9pm.

Dance Clubs

Beat Lounge Deco. 9pm. Rotating DJs Derek D, Tonga Kid, Shortkut. Vin Roc spin hip-hop, dancehall, soul.

The Cafe 8pm, free. DJ Jorge Terez.

Head Cat Club. 10pm. \$3. '60s-'70s pop, rock, soul.

Karaoke night Bahia Cabana. 9pm. Brazilian and American songs.

Lucifer's Hammer Covered Wagon Saloon. 9pm. Death metal, thrash, heavy metal, live bands weekly.

Magic Carpet Lounge El Rio. 9pm, free. World music with DJ Señor Sabor.

A Night on Earth Vlsf. 9:30pm, free. Live underground funk with Run the Voodoo Down, plus DJs spinning funk, down-tempo, trip-hop, acid jazz, dancehall, hip-hop, and dub.

Nickle's BBQ 9pm. Music of Africa, Asia, and Arabia with DJ Cheb i Sabbah.

Powerhouse 10pm. Hanky night. Show your colors.

Scotch Broth The Top. 10pm. With Niven, Rick, Robbie.

'70s Dance Party Johnny Love's. 9pm.

Soniq Fondue Lilo Lounge. 1469 18th St; 643-LOST. 9pm. DJs Andy Caldwell, Mei-Lwun. Saga issue aural lubricant.

Spark! Tuesdays Backflip. 10pm. \$3. DJs Seven, Sol spin drum 'n' bass, jazzstep, downtempo.

Static Liquid. 2925 16th St; 289-6833. 10pm. \$2. Techno, drum 'n' bass, down-tempo, electro with DJs ReAch, Quantum 23, Sutekh, guests.

Storyville 9pm. DJs Romanowski, Cool Chris, Vinny.

Texture Up & Down Club. 10pm. \$3. DJs Reza, Markus, Chris Stanley blur the line between organic and electronic. Also, live bands.

Touchbase 11:11 Lounge, 1330 Polk; 995-4630. 9pm, donation requested. All ages. Jungle with local weekly guests.

Trannyshack The Stud. 10pm. \$4. Hostess Heklina and DJ Robeena Diet Biscuit, with a drag show at midnight.

Bay Area

Nob Hill Sounds Veterans Memorial Bldg. 200 Grand, Oakl; (510) 238-3284. 1pm. Dancing for singles and couples to DJ music.

Total Recall Tuesdays Tyrone's on Broadway, 801 Broadway, Oakl; (510) 893-6000. 9pm; free before 11pm. \$5 after. Classic soul and funk with DJ Dynamix.

The Uncut Lounge Blake's. 9:30pm. \$3. DJs Allison, Addl, Eric I spin downtempo, house, jungle.

Classical

Nicolai Janitsky and Alexander Vereshagin Old St. Mary's Cathedral, 660 California; 288-3840. 12:30pm. \$3 suggested donation. The baritone and pianist perform Glinka and Tchaikovsky.

Musical Recital Knuth Hall, Creative Arts Bldg, SF State University; 338-2467. 1pm, free. ■

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In *Histories of Water* Franko takes a look at the bathing beauties in *Le Train Bleu*, even as they lounge on a beach in Long Island in the aftermath of the TWA disaster. If there has ever been a thoroughly postmodern Millie, this is one of them. 8 p.m., 3153 17th St., S.F. \$12. (415) 863-9834. (Rita Felciano)

'Full Shackle'

Thurs/8-Sat/10,
the Lab

THE CRISUS theater company has crafted an elaborately innovative performance art piece with *Full Shackle*. Originally commissioned by the Dublin Theatre Festival in 1997, the production creates a motif of torture and interrogation. Large-scale sets show the ways in which the oppressor and the oppressed create "constant opposition [ensuring] the structure's own survival." The pieces include a man submerged in an elevated 400-gallon water tank, another trapped in the coils of a rolling bed, and pneumatic creatures that move and speak while suspended from the ceiling. Audiences can interact with

Interactive hell: Malcolm McClay (top) and Nathan Aaron Place perform in *Full Shackle*, which poses questions—via a human-scale chamber of horrors—about the nature of confinement.

NovAntiqua

Fri/9-Sat/10, ODC

DANCERS and dance historians don't often inhabit the same body simultaneously. More commonly, ex-dancers become teachers of dance or choreography, therapists, or in a few cases, historians. But Mark

Franko is that rare bird, a distinguished scholar—he started out in baroque dance and then moved into theory—who refuses to abdicate one for the other. Ever since his move to the West Coast, he has kept alive a small (three dancers for the current engagement) company, NovAntiqua, that periodically presents work that is as passionate as it is coolly detached.

performers Nathan Aaron Place, Larry Spenser, and Malcolm McClay, as they relate their tales of oppression. *Full Shackle* submerges you in an interactive hell on earth and offers an intriguing insight into the nature of confinement, struggle, and man's efforts to endure and overcome them. 10 p.m., 2948 16th St., S.F. \$7-\$10 sliding scale. (415) 864-8855. (Robin Lapid)

STAGE LISTINGS are compiled by Ann Brody Guy, Summer Burkes, and Robin Lapid. Performance times may change; call venues to confirm. Reviewers are Lori Culwell, Rita Felciano, Brad Rosenstein, and Will West. Dance commentator is Sima Belmar. Stage intern is Myeast McCauley. See 8 Days a Week for information on how to submit items to the listings.

Opening

Baby with the Bathwater Exit Stage Left, 156 Eddy; 280-4161. \$7-12. Opens Thurs/8, 8pm. Runs Thurs-Sat, 8pm; Mon, Oct 26, 8pm. Through Oct 30. Christopher Durang's comedy about an exceedingly disturbed man named Daisy and the perils of parenting opens.

Blood and Ice Cream Shotwell Studios, 3252A 19th St; 289-2000. \$10. Opens Fri/9, 8:30pm. Runs Fri-Sat, 8:30pm; Mon, Nov 2, 8:30pm; no shows Halloween weekend. Through Nov 7. Brian Bonham's macabre and slapstick play takes place in a reform school for clowns.

Body Inheritance Theater Artaud, 450 Florida; 621-7797. \$12.50-18.50. Wed/7-Sun/11, 8pm. See 8 Days a Week, page 84.

Dame Edna's The Royal Tour Theatre on the Square, 450 Post; 433-9500. \$25-38. Opens Wed/7, 8pm. Runs Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Through Nov 8. At once your concerned, wisteria-haired grandmother and the flashy, ribald, hopped-up aunt you try to avoid ass pinches from at family gatherings, Australian diva Dame Edna Everage descends upon San Francisco this month to dish out unwarranted advice and tasty gossip. Also known as actor Barry Humphries, the self-proclaimed "housewife, megastar, investigative journalist, social anthropologist, children's book illustrator, disease, chanteuse, swami, monstre sacré, polymath, adviser to British royalty, grief counselor, spin doctor, and icon" whips Whitney's tail in the I'm Every Woman department—and, unlike Whitney, she's funny on purpose. (Burkes)

Dangerous Corner Exit Theatre, 156 Eddy; (650) 553-9285. \$10-15. Opens Thurs/8, 8pm. Runs Thurs-Sat, 8pm. Through Oct 30. Teatro Shalom presents J.B. Priestley's dinner party whodunit.

Full Shackle The Lab, 2948 16th St; 864-8855. Thurs-Sat, 10pm. \$7-10 sliding scale. See Stage pick, above.

Mules Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$18-32. Previews Wed/7-Sat/10, 8pm. Opens Tues/13, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30pm; no show Wed/14. Through Nov 8. See 8 Days a Week, page 84.

Trouble in Tahiti Randall Museum Theater, 199 Museum Way; 289-6877. Opens Fri/9, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm; also Thurs/15, Tues/20, and Thurs/22, 8pm at Hillside Club, 2286 Cedar, Berk. Through Oct 22. Goat Hall Productions present Leonard Bernstein's opera.

Bay Area

Five Women Wearing the Same Dress Lissner Hall, Mills College Theatre, Oakland; (510) 430-3308. \$5-8. Thurs/8-Sat/10, 8pm; Sun/11, 2pm. Five bridesmaids hide out in an upstairs bedroom in Alan Ball's contemporary comedy.

A Midsummer Night's Dream Fine Arts Theatre, College of Marin, 835 College, Kentfield; 485-9555. \$8-10. Opens Fri/9, 8pm. Runs Fri-Sat, 8pm; Sun/11, 7pm; Sun/18, 2pm. Through Sun/18. Shakespeare's classic is set in modern Marin County.

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the Arts, 1601 Civic, Walnut Creek; (510) 295-1400. \$21. Opens Fri/9, 8pm. Runs Thurs-Sat, 8pm; call for additional matinees. Through Nov 14. Diablo Light Opera Company presents Rodgers and Hammerstein's musical.

Ongoing

Bamboozles of the Barbary Coast Shelton Theater, 533 Sutter; 646-0984. \$29-58. Fri-Sat, 8pm; Sun, 7pm. Through Sun/18. Magician Tom Nixon's solo show returns for another look at the con men and women of San Francisco from the gold rush to the turn of the century.

• **Beach Blanket Babylon** Club Fugazi, 678 Green; 421-4222. \$20-50. Wed-Thurs, 8pm; Fri-Sat, 7 and 10pm; Sun, 3 and 7pm. Open-ended. Though the term musical revue usually inspires wincing in solemn theatergoers and snooty critics, this one has more bite than most—the usual warmed-over songs are convoluted in 30-second sound bites with snide lyrics, caustic cultural commentary, outstanding vocals, and impressive comic timing. (Burkes)

• **Below the Belt** Exploration: CitySite, 165 Grove; 437-5527. \$12-15. Thurs-Sat, 8pm. Through Oct 24. See "Belt Tightening," page 68.

• **Chicago** Golden Gate Theatre, 1 Taylor; 776-1999. \$27-67.50. Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7:30pm. Call to confirm show times. Through Nov 7. See "Belt Tightening," page 68.

• **Coed Prison Sluts** Cable Car Theatre, 430 Mason; 956-8497. \$15. Fri-Sat, 10:30pm. Open-ended. The Windy City's Annoyance Theater has come to blow its foul breath on San Francisco with this unique musical spoof of prison life, love, and the pursuit of horniness.

• **Desperately Yours: Six One-Act Comedies about Life, Love, and the Pursuit of a Hot Cup of Coffee** Edinburgh Castle Pub Theatre, 950 Geary; 621-5564. \$7-10. Thurs-Sat, 7:30pm. Through Oct 31. Bare Bones Theatre strikes again.

• **A Flag to Fly** Actors Theatre of San Francisco, 5333 Sutter; 296-9179. \$15-20. Thurs-Sat, 8:30; Sun, 3pm. Through Nov 15. Written by Chris Matthews and directed by Bruce Mackey, *A Flag to Fly* tells the story of a group of Irishmen who deserted America for Mexico during the Mexican-American war and were tortured and hanged.

• **Fool Moon** Geary Theater, 415 Geary; (415) 749-2228. \$14-55. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Extended through Sun/11. Bill Irwin and David Shiner's sparkling collaboration opens ACT's new season. Combining commedia dell'arte with the grace of the great silent-film comics, Irwin and Shiner create a magical, uproariously funny evening of wordless sketches and playful sthick. Shiner is a fierce and hilarious spirit of anarchy, with a capacity for dispensing comic terror through audience participation. Irwin's gentler approach incorporates some of his classic lazzi, including battling an unruly microphone and being sucked offstage by a mysterious vacuum. If there's a single note of disappointment, it's that Irwin does less in the show than he might, and an inspired bit in which he and Shiner grow shorter and taller while waiting for their morning train makes you long to see them in more moments of partnership. Any show that makes you laugh this truly and deeply is work to be cherished, and Shiner's renowned silent-movie routine (cast completely from the audience) could be a satisfying evening in itself. The marvelous bluegrass tunes of the Red Clay Ramblers are a perfect complement to the comedy; by the performance's end, like the two clowns on their moon, you feel levitated. Don't miss it. (Rosenstein)

• **4-H Club, Forensic and The Navigators**, and "Dentistry Crisis" Jewel Theatre, 655 Geary; 339-8166. \$15. Fri-Mon, 8pm. Through Oct 26. Three one-acts on the theme of reality, two by Sam Shepard and the last by Christopher Durang, are presented by Theatre Tremendo and the new company Dissecting the Balance.

• **Gross Indulgences: The Trials of Liberace** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$12-15. Thurs-Sat, 8pm. Through Sat/10. Writer-director F. Allen Sawyer takes a leaf from Moises Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* to examine the life of the glittery candelabra man. In reviewing the various attempts to drag his protagonist kicking and screaming out of the closet, Sawyer, like

Kaufman, relies on direct citations from the public record—although the sources tend less to the scholarly and more toward back copies of *Confidential* magazine. What might have been a one-note joke is instead a consistently funny and surprisingly nuanced look at the King of Camp that transcends camp. Unlike Oscar Wilde, Liberace was successful in fending off public accusations about his private life, although at a personal cost that Sawyer makes bitterly clear. Trauma Flintstone is perfect in capturing the unctuous charm as well as the touching isolation of a man who couldn't turn off his own neon even for himself, and David Bicha is terrific in a range of ensemble roles, including Liberace's screeching fans and his literal self-effacing lover. The production's staging and timing could be sharper, but this is a clever, affecting pastiche. (Rosenstein)

• **The Ice-Fishing Play** Cable Car Theatre, 430 Mason; 753-8521. \$15. Sun-Mon, 8pm. Through Nov 9. Kevin Kling penned this Pour Boys Production, set in Minnesota.

• **Kindertransport** Norse Auditorium, 275 Hayes; 586-9949. \$15. Thurs-Sat, 8pm; Sun/18, 2 and 8pm. Through Sun/18. In conjunction with the "Anne Frank and the World Today" exhibit, Diane Samuels's drama makes a return visit to the Bay Area. On the eve of World War II, 10-year-old Eva (Lilly Akseth) is dispatched to England by her German Jewish parents in hopes of protecting her from the horrors to come. In the custody of Lil (Lee Brady), Eva is slowly transformed into Evelyn, a world away from the heritage and family she lost. Years later the mature Evelyn (Erin McCalla) is forced to uncover her buried past, as the play touchingly explores the rifts and bonds between mothers and daughters across three generations. Portraying Eva from ages 10 to 17 with complete conviction, Akseth gives an extraordinary performance, filled with rich emotional textures and admirable restraint. Laura Miles is also exceptional as Eva's mother, and together with strong work by McCalla, these three actors carry the play. Although obviously working under limitations in the echo-chamber of the Norse Auditorium, director Andrea Gordon keeps the staging simple and clear, and the focus on the play's honest, passionate core. (Rosenstein)

• **The Lady in Question** Theatre Rhinoceros, 2926 16th St; 861-5079. \$12-21. Wed-Sat, 8pm; Sun, 7pm; call for additional Sun matinees. Through Sat/10. Charles Busch's acclaimed parody of the 1940s women-who-sacrifice-all-to-defeat-the-Nazis movies features Doug Holsclaw as self-centered pianist Gertrude Garnet. Gertie wanders into Germany just when things are getting really nasty, but she's blind to the political realities and is only too happy to accept the attentions of the fascist Baron von Elsner (Paul Tena). But handsome American Erik Maxwell (Robert Mackey) is out to stymie the Axis and tries to enlist Gertie as a spy. Busch interweaves funny, kitschy echoes of everything from *Notorious* to *Hitler's Children*, material that would seem tailor-made for director Danny Scheie. But the production is oddly muted, as if Scheie couldn't decide between a restrained or a high-sthick approach, and a number of potentially hilarious moments miss the mark. Holsclaw has clearly done his homework, but he too doesn't quite find his diva's high notes. Tena, however, nails the Claude Rains/Conrad Veidt role to perfection; Alexis Lezin, as a spunky heroine, and Flynn De Marco, as a malevolent Nazi-in-pigtails, both do excellent work; Stephanie Taylor's performance as Erik's dotty actress mother is a comic gem. (Rosenstein)

• **Like a Vampire** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-20. Wed-Sat, 8pm; call for additional Sun matinees. Through Oct 31. Sex and horror interplay in Bru Dye's homoerotic tale *Like a Vampire*, which launches NCTC's fourth Pride Season. The horse-drawn carriage of hisute Jonathan Harker (Jason Mannino) mysteriously abandons him at the steps of Dracula's castle, where unbeknownst to Harker, handsome Dracula (Michael Gizinski) preys upon young men to assuage his insatiable appetite for blood and excitement. Unfortunately, *Like a Vampire* is hit and miss. Some bits—like the reference to Clinton and Lewinsky and the scene in which Dracula bites insane asylum patient Lucas (Billy Allen)—hit their mark, and then there are the pointless sordid sexcapades that do not add any depth to the story but do

render an opportunity to see some naked men on stage doing some outrageous things. If you plan to sit in the first couple of rows, bring your raincoat; this is an interactive play. (McCauley)

• **Miss Saigon** Orpheum Theatre, 1192 Market; 776-1999. \$17-72. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 3pm. Extended through Jan 2. The Cameron Mackintosh blockbuster finally makes it to San Francisco. This loose adaptation of *Madame Butterfly* updates the story to 1970s Vietnam and comes to us courtesy of Claude-Michel Schönberg and Alain Boublil, the composer-lyricist team of *Les Misérables* fame. *Miss Saigon* is surprisingly perceptive in its recasting of Puccini's decidedly un-PC opera, and although it's less opera than soap opera, it rethinks the East-West love story to reflect at least a bit of the moral quagmires spawned by colonialism and the Vietnam War. (Rosenstein)

• **Orgasmo Adulto Escapes from the Zoo** The Marsh, 1062 Valencia; 826-5750. \$8-15. Fri-Sat, 8:30pm; Sun, 7pm. Extended through Oct 25. Francesca Fanti returns for a longer run of her successful presentation during last spring's FoFest. These comic monologues by Dario Fo and Franca Rame are among the couple's most celebrated works, a look into the minds of four women railing against the psychic and physical prisons imposed on them by men. *Orgasmo Adulto* was written in 1977, and what was groundbreaking and fresh in feminist theater then has become somewhat tired today. But when Fo and Rame are in total comic mode they're brilliant, and when Fanti fully commits to her characters and situations, she soars. Fanti's sharp skills for adventurous physical comedy make for the brightest moments, particularly in the inspired "A Woman Alone" and in the final piece, where Fanti's spirited simulations of lousy sex are hilariously, if painfully, unerotic. Michael Michetti's direction is uneven, but at its best he and Fanti capture the anarchic laughter of Fo and Rame, which bends the cage bars and encourages all of us to break free. (Rosenstein)

• **Phantom of the Opera** Curran Theatre, 445 Geary; (510) 762-BASS. \$15-70. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 3pm. Through Dec 13. Andrew Lloyd Webber puts his musical spin on the classic tale of love in the shadows of the Paris opera house.

• **Raised in Captivity** Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 749-2ACT. \$8-10. Wed-Sat and Mon, 8:30pm; Sun, 7:30pm (no show Wed/7). Through Sat/17. Nicky Silver's dark comedy of manners embraces many of his familiar themes—alienation, obsessive love, failed relationships—but with an increasingly compassionate and even tender tone. Twins Sebastian (Andrew Alabran) and Bernadette (Karen Hallock), estranged emotional cripples, gradually find their way back to each other across landscapes of violence, guilt, and punishment. That Silver manages to make such painful journeys funny is a gift, although the play's second act isn't nearly as compelling as the first, settling for some surprisingly pat resolutions. The production values of the ACT Conservatory's shows continue to improve, but in terms of the performances this still feels distinctly like student work. Christopher Rydman does well as Bernadette's impossibly dreamy husband Kip, but Hallock is very uneven in her juicy role, and Timothy Douglas's stylish direction is equally hit and miss. (Rosenstein)

• **Sex, Lies, and PaulaGate: Yet Another Vast Right Wing Conspiracy** Plush Room Cabaret, 940 Sutter; 885-2800. \$20. Thurs-Sat, 8pm. Open-ended. Washington, D.C.'s renowned comedy troupe Gross National Product has relocated to San Francisco, and the satirical barbs fly in this smart and funny revue.

• **Shear Madness** Mason Street Theatre, 340 Mason; 982-5463. \$30-34; call for group rates. Tues-Fri, 8pm; Sat, 6:30 and 9:30pm; Sun, 3 and 7:30pm. Open-ended. This comedy whodunit set in a unisex hair salon gives the audience a chance to solve the crime.

• **Show Biz'ness** Cafe du Nord, 2170 Market; 861-5016. \$8. Thurs, Oct 15, 22, and 29, 7pm. Through Oct 29. Pragmatism butts up against ambition in J.C. Hopkins and Pete Simonelli's first theatrical feat, *Show Biz'ness*, a comedic jazz musical full of good music and dance (and food—it's dinner theater). Sultry jazz singer Gloria Goodman (Susan Rubin) wanders into the Proscenium jazz club where server-singer Serge

(Wayne Doba) works. With a song and fancy footwork, Gloria gives up show business to be with Serge but all too soon realizes that glamour is her life. Bartender Johnson (Don Wood) consoles the heartbroken Serge by telling him to be practical and find contentment in waiting tables. While dissonance and chaos fester within his character, Doba makes crooning and tap dancing look easy. The drunken, enigmatic Flip (David Alabach) not only interacts with the audience but also plays a mean saxophone. There are musical high points, such as Doba and Rabin's duet "Slummin'," though there are also a couple numbers which could have been eliminated altogether. The J.C. Hopkins Heptet confidently belts out swing jazz throughout the night. In all, *Show Biz'ness* is a delightful time warp into an era of night clubs filled with suspicious characters and jazz. (McCauley)

• **Solo Mio Festival** Forum at Yerba Buena Center for the Arts, 701 Mission; 392-4400. \$16-18. Sat, 8pm; Sun, 3pm. *Uncle Gunjiro's Girlfriend*, by Brenda Wong Aoki, closes out the festival's ninth year.

• **A Tale of Two Cities** The Studio at Theatre Rhinoceros, 2926 16th St; 861-5079. \$18. Thurs-Sat, 8:30pm; Sun, 4pm. Through Oct 25. The producers of *Oscar Wilde: Diversions and Delights* bravely adapt Dickens's classic as an irreverent solo show.

• **Talley's Folly** Il Teatro 450, 449 Powell; 433-1172. \$18-20. Fri-Sat, 8:30pm (also Sat, 6pm); Sun, 7pm. Through Sun/25. Lanford Wilson's award-winning play tells the story of interreligious love in a small Midwestern town.

• **A Tree Grows in Brooklyn** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16.50-20. Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. Through Sun/18. In this charming musical version of the Betty Smith book by—a collaboration between Smith and producer George Abbott, design elements are drastically pared down, and the focus is on beautiful music. With the entire cast onstage throughout and simple lighting, the wonderful ensemble creates a full-blown musical, at least in spirit. Leads Susan Powers (Katie) and Joe Giuffre (Johnny) have strong voices that fill the small theater (the New Conservatory space is underneath the Federal Building at 25 Van Ness). Their supporting cast is strong and lively and make this play shine without mitigating its old-time charm. As Cissy, Carla Befera shows off a great singing voice as well as refreshing comic timing, while her counterpart Harry (Jesse Caldwell) is the emotional straight man, and also a fine singer. Though the show is a little sugary at moments, for the most part it is a refreshing break from the sometimes cynical theater fare of late. *A Tree Grows in Brooklyn* is a resounding success, even at the end of this century. (Culwell)

• **The Wife of Bath's, Friar's, and Summoner's Tales** Various Bay Area locations (Oct 16, McAtee Theatre, 555 Portola; Oct 11 and Oct 18, St. Paul's Episcopal Church, 1123 Court, San Rafael; Oct 8 and Oct 17, Shepherd of the Hills Lutheran Church, 401 Grizzly Peak, Berk). 1-877-4CHAUCER. \$10-17. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Sun/18. Act 9 of the *Canterbury Tales* is performed.

Bay Area

• **Bleacher Bums** Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5200. \$10-38. Tues-Sat, 8pm (also Thurs, 2pm); Sun, 2 and 7pm. Through Sun/18. This day in the life of some rabid Chicago Cubs fans, originally created 20 years ago by Joe Mantegna and the Organic Theatre Company, was recently updated to reflect the current club. Over the course of nine innings at Wrigley Field, a group of fairly nondimensional characters bet, flirt, drink, cheer, and despair over the fortunes of their beloved team. There are flashes of comedy and appealing subtexts of loyalty and desperation in people whose lives rise and fall with the crack of a bat, but the characters' pat "journeys" over the course of the game are about as far-reaching and dramatic as a trip to the concession stand. Director Lee Sankowich revisits his celebrated 1980 production, and although he and the cast do their best to pump some life into the proceedings, by the seventh-inning stretch even golf starts to sound like a more thrilling pastime. An ensemble that includes such exceptional actors as Harry Waters Jr. and Joe Bellan is largely wasted here, although Søren Oliver nearly rescues

the game and the show single-handedly, as a fan whose enthusiasm goes from the boundless to the maniacal. (Rosenstein)

• **Death Defying Acts** Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$20-25. Wed-Sat, 8pm; Sun, 2 and 7pm. Through Nov 1. See "Belt Tightening," page 68.

• **House of Lucky** North Berkeley Senior Center, Hearst at MLK Jr Way, Berk; (510) 464-4468. \$5-10. Fri-Sat, 8pm. Through Oct 30. Frank Wortham's solo show follows an urban hipster poet living in San Francisco.

• **Hydriotaphia** Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 845-4700. \$19.50-45. Tues-Sat, 8pm; Sun, 2 and 7pm; call for additional matinees. Through Nov 1. This 11-year-old Tony Kushner script (extensively revised) makes its highly anticipated premiere at Berkeley Rep. In England circa 1667 the prodigiously pedantic essayist Sir Thomas Browne (Jonathan Hadary) lies suffering on his deathbed, his bowels completely blocked by a tumor. Everyone from his unfaithful wife (Shelley Williams) to his effete soul (Anika Noni Rose) wants Browne dead. Yet he struggles on, grappling with both his metaphysical and earthly legacy, as a greedy horde gathers in pursuit of his sizable estate. The heady result is what might have emerged had Bertolt Brecht and Joe Orton collaborated on a Restoration comedy: sex, lies, and capitalist critique collide in a door-slamming, corpse-swapping farce. The entire cast is excellent, but J.R. Horne's jowly windbag pastor and Hadary's word-drunk, morally constipated Browne dominate the evening. Kushner's comic dissection of death and its embarrassments often sparkles with wit, but in its frantic attempt to tackle everything from economics to literature the play gets as bloated as its protagonist, and as strained as any farce would be at three-and-a-half hours. Still, even warmed-over Kushner is worth a taste. (Rosenstein)

• **Little Shop of Horrors** Kofman Auditorium, 2200 Central, Alameda; (510) 864-2256. \$10-19. Fri-Sat, 8pm; Sun, 2pm. Through Oct 24. Alameda Civic Light Opera presents the off-Broadway musical.

• **Rosencrantz and Guildenstern Are Dead** Zellerbach Playhouse, UC Berkeley campus, Bancroft Way at Telegraph; (510) 642-1677. \$5-10. Fri-Sat, 8pm; Sun, 2pm. Through Sun/18. The Center for Theater Arts opens its season with Tom Stoppard's classic.

• **The Tempest** 15 Calle del Mar, Sausalito Beach; (415) 868-9500. \$12-17. Fri-Sat, 7pm; Sun, 6pm. Through Sun/18. Using the sound of waves crashing in the background, the tinkle of music in the air, and the shimmering of fabric to create the illusion of magic, water, and wind, Shakespeare at the Beach delivers a solid production of this island fantasy. (Marshall)

• **Titanic** The Next Stage, 1668 Bush; 641-5742. \$12-15. Fri-Sat, 8pm; Sun, 7pm. Through Sun/18. Christopher Durang's farce, which preceded the waterlogged cinematic epic, centers around drastically dysfunctional families aboard the doomed ship.

• **Woody Woodman's Finger Palace XXth Woodtennial** Woody Woodman's Finger Palace, 903 Cedar, Berk; (510) 528-1023. \$15-25. Fri-Sat, 8:30pm. Through Sat/10. See "Small Wonders," page 60.

DANCE

• **NovAntiqua** ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Fri-Sat, 8pm. \$12. See Stage pick, above.

• **Liat Dror and Nir Ben Gal** Company Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787. Sun, 7pm. \$13-17. See 8 Days A Week, page 84.

• **The World According to Hula** Cowell Theater, Fort Mason Center, Marina at Laguna; 647-3040. Fri-Sat, 8pm; Sun, 6pm. \$20-25. It's a reprise of Na Lei Hula 1 Ka Weki's sold-out July performance. Director Patrick Makuakana gives us three more chances to see the best in traditional, contemporary, and alternative hula.

• **O Vertigo Danse** Yerba Buena Center for the Arts Screening Room, 701 Mission; 392-4400. Tues, 7pm. \$6. Dance/Screen shows the films of the powerhouse Montreal-based dance company O Vertigo Danse. Really, you must go see the films because when they're done well they're fantastic to watch and they make you want to go out and see live dance. (Belmar)

• **Pilot 27: Shadows of Light** ODC Theater at Performance Gallery, 3153 17th Street; Continued on page 110



THEATRE BAY AREA

<http://www.theatrebayarea.org/>

THEATER

From page 109

863-9834. Wed, 8pm. \$8-12. Six talented women make up the roster of choreographers at today's Pilo. Jessica M.L. Adams, Julie Binkley, Christy Blyther, Dana Lee Lawton, Alisa Rasera, and Tonya M. Valdez are taking some physical and emotional risks within a variety of movement bases and from several thematic perspectives. Live blues, live vocals, and spoken word accompany the dancers as they attempt to convey whatever they can for us, the humble viewers. (Belmar)

Third Annual Lesbian and Gay Dance Festival Dance Mission Theater (DMT), 3316 24th St.; Dancers' Group Studio Theater (DGST), 3221 22nd St.; 522-8793. \$12-16 each performance; \$40-\$55 for festival package. Through Sun/18. It's no secret that the Bay Area is home to a large number of gay and lesbian artists—dancers and choreographers among them. The Lesbian and Gay Dance Festival celebrates this presence. The energy and joyfulness that have permeated the festival since its inception three years ago have been singularly infectious. Some of the works look at human issues from a specifically gay perspective; others do not. The point is that though these artists all belong to one particular subculture, they are as different from each other as pebbles on the beach. Fri/9-Sat/10: Mixed Program: Yannis Adoniou, Wayne Hazzard and Mercy Sidbury, Frank Shawl, Kevin Ware, and others (8pm, DGST); Sun/11: Women's Program: Abby Crain, Sha Sha Higby, Elvia Marta, and others (8pm, DMT). (Felciano)

Women in Black Yerba Buena Gardens, Third Street between Mission and Howard Streets; 392-4400. Sun, noon. Free. The Thai's Mazur Dance Company presents a free preview performance of *Women in Black*, a work inspired by the Women in Black protest movement. The nonviolent movement began in Argentina in 1988, and over the last 10 years women in 25 countries have joined this protest for peace. Mazur: "These women stand in silent vigil opposing the war crimes routinely inflicted upon people throughout the world." The public is invited to stand vigil with the members of local Women in Black chapters from 1:30 to 2:30pm. Three of the women wear dresses—created by Duston Spear—that have been worn by Women in Black members all over the world. Former Contraband designer Lauren Elder supplies the visuals and composer-musician Katrina Weede performs live with the company. (Belmar)

Bay Area

Dracula San Jose Center for the Performing Arts, 255 Almaden Blvd, San Jose; (408) 288-2800. Thurs, 7:30pm; Fri, 8pm; Sat, 2 and 8pm; Sun, 1:30 and 7:30pm. \$15-60. San Jose Cleveland Ballet presents Houston Ballet in Ben Stevenson's *Dracula*. The three-act Gothic horror ballet is loosely based on Bram Stoker's 1897 novel, special effects and toe shoes being only part of the looseness. Houston Ballet is a fine regional ballet, so all jokes aside, this should be a fun one. (Belmar)

PERFORMANCE

Back to Back—Kablaan '98 Bindlestiff Studio, 185 Sixth St.; 974-1167. Thurs-Sun, 8pm. \$7-10. Teatro ng Tanan, which presents cross-cultural understanding of theater arts, presents newly written works by Filipino American artists, including Jason Bayani's *Payson* and Michell Arellano's *Dirty Laundry*.

'Celebrating Passion: Sexuality and Spirituality' Golden Gate MCC, Church Street between 27th and Duncan Streets; 584-7036. Fri, 8:30pm. \$4 sliding scale. This bi-monthly series of poetry and performance features Bay Area artists whose work celebrates the erotic, with a subtext on recovery and the quest for spiritual wholeness.

Chicken John's 'You Asked For It' Game Show Transmission Theater, 314 11th St.; 861-6906. Sun, 9pm. Admission roulette (about \$5). The popular game show and variety performance series featuring Dr. Hal Robbins returns.

'From the Page to the Stage' Play Reading Series Venue 9, 252 Ninth St.; 289-2000. Tues, 8pm. \$6-10 sliding scale. This

interactive reading series of original plays by up-and-coming artists continues with *Woody and Me*, by Brad Erickson, about a film professor dealing with sex, love, God, and critical theory.

Kimo's 1351 Polk; 885-4535. Fri, 10pm. \$10. Sat, 10:30pm. \$8. The drag bar, a long-running San Francisco institution, presents a variety of weekend shows. Fri: *En Drag* features San Francisco's female impersonators, hosted by Sexilya Luvseat. Sat: *Faux-girls* features an all-different female impersonation revue.

'Leonardo Da Vinci: The Original Renaissance Man' Herbst Theatre, 401 Van Ness; 391-9700. Fri, 8pm; Sat, 10am. \$20-50. The Four Humours quartet provide music in this recreation of Renaissance Italy, with guest lecturers and a Da Vinci-inspired walk through Florence of the late 15th and early 16th centuries.

Open Studio Z Space Studio, 1360 Mission; 543-9505. Sat, 8pm; Sun, 2 and 7pm. \$7. New residents of Z Space perform plays, solo shows, and spoken-word poetry, including works by Tanya Shaffer, Maxine Wyman, Elizabeth Gjellen, and Roberta D'Alois.

Open to Suggestion Fort Mason Center, Bldg D, Marina at Laguna; 885-5678. Sat, 8:30pm; Sun, 7:30pm. \$7-10. This San Francisco improvisational comedy troupe performs for the month of October.

P.A. and Pals Theatre Rhinoceros, 2926 16th St.; 861-5079. Mon, 8pm. \$12-20 sliding scale. This comedy variety show with food stars Flynn DeMarco, Trauma Flintstone, and Mark Sargent as the Andrews Sisters, David Bicha, and others in this performance to benefit the P.A. Cooley Holiday Special.

RJ's Magic Parlour Johnny Foley's Irish House, 243 O'Farrell; 605-2713. Sat, 8:30pm. \$10. RJ Owens hosts this weekly performance of Bay Area's comedy magic.

Saturday Stand-up Performance Series The Marsh's Mock Cafe-Theater, 1074 Valencia; 826-5250 ext. 2. Sat, 7:30pm. \$5. The series showcases new and original work by local comics, folk musicians, and solo artists.

'Stories from the Labyrinth' Yerba Buena Center for the Arts, 701 Mission; 978-2700. Sat, 10:30am. Free. Storytellers share supernatural tales of encounters between the living and the dead in this month-long festival for adults and young adults. This week's storytellers are Luisah Teish and Danny Lucero.

Strangefruit Theater Noh Space, 2840 Marinoposa; 621-0507. Fri-Sat, 8pm. \$10. The theater group combines acting, singing, and dance to perform *The Heat Death of the Universe*, based on Pamela Zoline's short story.

3 for All Venue 9, 252 Ninth St.; 289-2000. Thurs-Sat, 8pm. \$12. Local improvisers Rafe Chase, Stephen Kearin, and Tim Orr perform improvisational theater with keyboardist J. Raoul Brody.

Bay Area

'Coloring the Ivory Tower' La Pena Cultural Center, 3105 Shattuck, Berk; (510) 834-1263. Wed, 7pm. \$3-10 sliding scale. Dorothy Tsuruta, Piri Thomas, Rising S.O.N.s, and other poets, performers, and speakers present their works on the theme of the importance of Asian American Studies.

Sina Una Oakland Asian Cultural Center, 388 Ninth St no 290, Oakl; (510) 208-6080. Sat, 2 and 8pm. \$8-10. Writer-director Cecilia Gaerian presents the story of a precolonized people and its relation to neighboring countries set to music, dance, and drama.

UpSurge! La Pena Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Fri, 8pm. \$8. Poets Raymond Nat Turner and Zigi Lowenberg perform jazz poetry, combining spoken word and music.

COMEDY

Bay Area Theatresports Bayfront Theater, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935. Thurs, 8pm: "BATS In The Belfry," improvisational competition, \$5-7; Fri, 8pm: "King of the Hill," improvisational battle between two teams, \$8; Sat, 8pm: "Horror Musical," \$10. Sat, 10:30pm: "That Time of the Month," all-women improv, \$5; Sun, 8pm: "Sunday Players—Aussie Rules Theatresports," \$5.

Cafe Babar 994 Guerrero; 661-3241. Tues, 9pm: Comedy Showcase with host Tommy

Kearney, free.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, 8pm: All-Pro Comedy Showcase, \$5. Thurs and Sun, 9pm; Fri-Sat, 8 and 10pm: Pam Stone, very special guest, Bruce Cherry, \$10-13.

Edinburgh Castle 950 Geary; 252-9160. Wed, 9pm: "The Lo-Fi Comedy Club," \$5.

Java Source 343 Clement; 387-8025. Sat, 9:30pm: Comedy, no cover.

Luggage Store Gallery 1007 Market; 255-5971. Tues, 8pm: Open mic comedy hosted by Tony Sparks, \$1-3.

Maritime Hall 450 Harrison; 974-0634. Sun, 9pm: 23rd Annual International Stand-up Comedy Competition Finals, hosted by Will Durst, \$20.

The Marsh's Mock Cafe-Theater 1074 Valencia; 826-5750 ext. 2. Sat, 10pm: "Saturday Late Night Laughs," \$5-7.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: Open mic comedy with host Steve Latner, free.

Punch Line 444 Battery; 397-4337. Wed, 9pm: Arj Barker and Friends, \$8. Thurs, 9pm; Fri-Sat, 9 and 11pm: Dave Chappelle, Barry Weintraub, Rick Clay, \$12-15. Tues, 9pm: Dave Attell, Bonnie McFarlane, W. Kamau Bell, \$8.

Bay Area

Borders Books and Music 5903 Shellmound, Emeryville; (510) 654-1633. Mon, 7:30pm: Sabrina Mathews, Jon Boyle, Tony Castle.

Dorsey's Locker 5817 Shattuck, Oakl; (510) 428-1935. Mon, 9pm: "Laughter at the Locker," with Harry Goodspeed, followed by an open mic, no cover.

Emery Bar and Grill 5800 Shellmound, Emeryville; (510) 653-0444. Mon, 8pm: Stand-up comedy open mic, no cover.

Geoffrey's Inner Circle 410 14th St, Oakl; (510) 839-4644. Wed, 9pm: Comedy night, \$10.

Montclair Women's Cultural Arts Club 1650 Mountain, Oakl; (510) 339-1832. Sat-Sun, 7:30pm: Suzanne Westenhoefer, \$20-23.

Tyrone's on Broadway 201 Broadway, Oakl; (510) 465-6739. Fri, 6pm: "The Other Comedy," a multiracial, multiethnic comedy open mic hosted by Tony Sparks, no cover.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to read, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Cody's Bookstore 2454 Telegraph, Berk; (510) 845-7852. Susan Wheeler and Dale Going, 7:30pm.

Thursday: New College 766 Valencia; 437-3458. Genny Lim, Neeli Cherkovski, 7pm. **The Poetry Center SF State University, 1600 Holloway; 338-2227.** Peter Gizzi and Kay Ryan, 4:30pm, free. **Spasso Coffee-house 6021 College, Oakl; (510) 549-9093.** Poets Bert Glick, Stephen Riddle, Aimee Cass, 7pm, free.

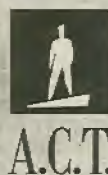
Friday: The Marsh's Mock Cafe-Theater 1074 Valencia; 826-5250 ext. 2. Local writers and comics perform their stories, monologues, and scenes, followed by Story-Monologue Open Mic, 8pm, \$3-5. **New College 777 Valencia; 437-3454.** Susan Wheeler and Paul Hoover, 7:30pm.

Saturday: Book Passage 51 Tamal Vista, Corte Madera; (415) 927-0960. Susan Wheeler introduced by Robert Hass, 7:30pm. **The Marsh's Mock Cafe-Theater 1074 Valencia; 826-5750 #2.** "Mixed Bag Open Mic," 9pm, \$5. **West Berkeley Public Library 1125 University, Berk; (510) 527-9905.** Bay Area Poets Coalition open reading, 3pm, free.

Sunday: Cafe Prague 584 Pacific; 433-3811. Jeffrey Grossman, 7pm. **Stork Club 380 12th St, Oakl; (510) 444-6174.** Girl George hosts open mic for poets, performance artists, comics, and musicians, 8pm.

Monday: Tip Top Inn 3001 Mission; 824-6486. Featured readers and open mic, 9pm.

Tuesday: Dorsey's Locker 5817 Shattuck, Oakl; (510) 428-1935. "The Blue Candle," open mic for Afrocentric spoken word, 9pm. **Java Source 343 Clement; 387-8025.** "Open Shout," poetry and prose, 9:30pm. **Notes from Underground 2399 Van Ness; 775-7638.** Spoken word and acoustic music open mic, 7pm. ■



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EVENTS

PHOTO BY JUSTICE HOWARD



Walk on the wild side: San Francisco's leather underground holds court at the Slick Fetish Ball.

Family Day '98

Sat/10, Unitarian
Universalist Center

SAN FRANCISCO's all-encompassing spirit of welcome hosts this day of celebration and entertainment, encouraging lesbian, gay, bi-

sexual, and transgendered families to "come out and come together." This benefit for the All Our Families coalition offers entertainment from the Flapjack Family Band, the Magic of Chin Chin, the Purple Moon Dance Project, and Toshio Hirano, the Tokyo Cowboy. Other features include live animals, a jump tent and

ball pit, information tables, and family photo-taking. The fourth annual event brings together hundreds of families in a safe, enjoyable environment. More than 40 groups and organizations will be on hand in support and sponsorship of the event, which promises to be fun and enlightening. 11 a.m.-4 p.m., Unitarian Universalist Center, 1187 Franklin, S.F. \$3-\$20; no one turned away for lack of funds. (415) 681-1960. (Robin Lapid)

Slick Fetish Ball

Sun/11, Sound Factory

GRAB THOSE LEATHER harnesses, put on your rubber panties, and leash up the love slave — the Slick Fetish Ball is taking over the Sound Factory for a night of consensual debauchery, taboo-celebrating, and just plain old naughtiness. Check those Pentecostal hang-ups at the door and find out why some consider San Francisco a Sodom by the bay. The perverted (that's a compliment) folks of the roving club-fetishist haven Slick hold court, sponsoring fetish fashion shows, a performance by the Court of the Black Lotus, art exhibits by Jeff

Spangenberg and Thomas Foss, and plenty of simulated S-M/discipline/bondage play for those who prefer flavors other than vanilla. A strict dress code is being enforced, so be sure to dress to the nines (or cat-o'-nine-tails, as the case may be) and look sharp as a stiletto heel, or else you won't get a spanking! 9 p.m.-3 a.m., 525 Harrison, S.F. \$15 advance; \$20 at the door. (415) 536-9424 or www.clubslick.com. (David Fear)

Benefits

'Swingin' with the Times' Fairmont Hotel, California and Mason; 476-5577. Call for tickets and information. The annual AIDS Health Project gala features food from more than 20 of the area's top restaurants, California wines, a silent auction, and entertainment from the Andrews sisters and the Gay Men's Chorus's Lollipop Guild.

Bay Area

Oakland Library Book Sale The Bookmark Bookstore, 721 Washington, Oakl; (510) 444-0473. 10:30am-5:30pm. Through Sat/10. The Friends of the Oakland Public Library present their 30 percent-off book sale, featuring hard to find, out of print, and unique titles in a range of categories.

'Who's Who of the Blues' Eli's Mile High Club, 3629 MLK Jr Way, Oakl; (510) 653-1602. 8pm, \$20 suggested donation. This benefit for Jerry Brown's Oaklanders for Change features Oakland blues artists, including Annie Sampson, Bernard Anderson, Big Bones, and Beverly Stovall.

Authors

Andrea Barrett *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm. The author (*Ship Fever*) reads from her new novel, *The Voyage of the Narwal*.

Diane DiPrima Booksmith, 1644 Haight; 863-8688. 7pm. The author of *Dinners and Nightmares* and *Memoirs of a Beatnik* reads from her works.

Whitney Otto Main Library, Larkin and Grove Streets; 557-4277. 6pm. The author of *How to Make an American Quilt* uses slides to discuss her new work, *The Passion Dream Book*.

THURSDAY 8

Around Town

General Music Auditions 30 Grant; call 439-2407 from 2-5pm only. 10:30am-1:30pm and 2:30-6:30pm. The American Conservatory Theater holds general musical auditions, and is looking for singer-actors of all musical styles.

Continued on page 112

KOSTABI



Golden Kiss, screenprint, 33 1/2 x 33 1/2 inches

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DANCE/SCREEN Tuesday, October 13, 7pm
Screening Room at Yerba Buena Center for the Arts

For tickets call City Box Office (415) 392-4400

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EVENTS LISTINGS are compiled by Robin Lapid. See 8 Days a Week for information on how to submit items to the listings.

WEDNESDAY 7

Around Town

History of Irish Nationalism Socialist Action Bookstore, 3425 Cesar Chavez; 821-0511. 7pm, \$2-5, free for high school and college students. Journalist Gerry Foley, who has covered the conflict in Northern Ireland for almost 30 years, teaches this series of eight classes and discussion on the history of Irish nationalism.

1998 Celebration of Fine Art Pier 30-32, Embarcadero between Brannan and Bryant; 788-0185. Daily, 10am-6pm, \$5.50-6.50 (covers attendance anytime during the nine-week run), free for 11 and under. Through Nov 1. More than 80 jury-selected artists working in a variety of media create, exhibit, and sell their work on-site. There's also a sculpture court of abstract, representational, and monumental sculpture.

THURSDAY 8

From page 111

'Revisiting the Pinoy Past' Main Library, Larkin and Grove Streets; 557-4277. 5:30pm, free. Author and professor Peter Baeha gives a slide show and lecture on the photography of Ricardo Alvarado and an overview of Filipino American history, with a poetry reading by Al Robles to follow.

Bay Area

Strong Women—Literary Film-Video Series North Berkeley Senior Center, 901 Hearst, Berk; (510) 549-2970. 1:15pm, free. Dr. Helen Rippier Wheeler teaches this ongoing course dissecting the roles and portrayal of strong women in literary film and video.

Benefits

Kirstie Kelly Fashion Show Elevation Salon and Cafe, 451 Bush; 750-4442. 6pm, \$25. This benefit for the Breast Health Center at California Pacific Medical Center features a cocktail reception and fashion show celebrating the opening of Elevation Salon and Cafe.

Bay Area

Oakland Library Book Sale The Bookmark Bookstore, 721 Washington, Oakl; (510) 444-0473. 10:30am-5:30pm. See Wed/7.

Authors

Ellen Blonder and Annabel Low A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm. The coauthors of the cookbook, *Every Grain of Rice: A Taste of Our Chinese Childhood in America*, appear and prepare Chinese dishes.

Diane DiPrima City Lights, 261 Columbus; 362-8193. 7:30pm. See Wed/7.

Bay Area

Shelby Steele Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author of *The Content of Our Character* discusses his new book on racial issues and democracy in America, *A Dream Deferred: The Second Betrayal of Black Freedom in America*.

FRIDAY 9

Around Town

Friday Night Skate Justin Herman Plaza, Embarcadero Center; 752-1967. 8pm, free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

'Puerto Rico, 100 Years of Resistance' Pena del Sur, 2870A 22nd St; 550-1101. 9pm, \$3-5 donation. This commemorative evening features a report on the march in Guanica and U.S. cities, a showing of the video *La marcha del silencio* and recent documentaries, and poetry, music, and food.

San Francisco Fleet Week Celebration San Francisco Bay waterfront; 552-1266. 5-9pm, free. Through Tues/13. San Francisco's annual five-day festival to honor and aid maritime services features an air show by the navy's Blue Angels, music, food, special appearances, and naval ships open to the public.

Benefits

Stormy Leather 15th Anniversary Celebration Club Townsend, 177 Townsend; 626-1672. 9pm, \$15-20. This benefit for the Woman's Cancer Resource Center features a fashion show, performances by Jade Blue Eclipse and contortionists, liquid latex body painting and music by DJ's Damon and Olga T.

Bay Area

The Guess Who in a dance-concert Ladbrokes Casino, 13255 San Pablo, San Pablo; (510) 762-BASS. 8pm, \$10-15. This benefit for the KlaasKids Foundation, which funds parental awareness and child safety programs nationwide, features music from The Guess Who.

Oakland Library Book Sale The Bookmark Bookstore, 721 Washington, Oakl; (510) 444-0473. 10:30am-5:30pm. See Wed/7.

SATURDAY 10

Around Town

Family Day for Lesbian, Gay, bisexual and Transgendered Families and Friends Unitarian Universalist Center, 1187 Franklin; 681-1960. 11am-4pm, \$3-20, no one turned away for lack of funds. See Events pick, above.

Girls Figure In The Women's Building, 3543 18th St; 861-8880. 10am-4pm. The San Francisco National Organization for Women seeks volunteers for this training session and group to educate Bay Area girls and boys on empowerment and issues of body image and self-esteem.

Mural unveiling and street festival 3498 16th St; 641-1987. Noon, free. The mural *Tonantzin renace* is unveiled at a street festival featuring music by Coro Hispano and los Cenizotes. The mural, a reworking of *La madre Tonantzin*, which graced the site previously, depicts an Aztec goddess.

Potrero Hill Festival Potrero Hill neighborhood, various locations; 621-4455. Call for prices and times. See 8 Days a week, page 84.

San Francisco Fleet Week Celebration San Francisco Bay waterfront; 552-1266. 11am-3:30pm, free. Through Tues/13. See Fri/9.

Travel Seminar Fort Mason Youth Hostel, Bldg 240, Marina at Laguna; 863-1444. 2pm, \$3 donation appreciated. Travel writer Edward Hasbrouck talks about long-term and around-the-world travel.

Bay Area

Indigenous People's Day PowWow and Indian Market Civic Center Park, Allston at MLK Jr. Way, Berk; (510) 615-0603. 10am-6pm, free. Celebrate Native American culture with foods, arts and crafts, and dancing.

Benefits

Blue Angel Bash and Rooftop Brewfest Anchorage Shopping Center garage rooftop, 500 Beach; 474-4773 (between 3-8pm only). 11am-4pm, \$5-10. San Francisco microbreweries host this barbecue brewfest featuring surf band the Aquavets in a benefit for the Guardians, a nonprofit organization that funds educational programs for at-risk Bay Area youth.

'Chalk' film premiere Chalkers Billiard Club, 101 Spear; 273-5408. Call for time, \$25. This benefit party for the Tenderloin Action Group, a film-acting workshop for local homeless and inner-city residents, celebrates the premiere of its first film, *Chalk*.

Orchids in the Park County Fair Building, Golden Gate Park, Ninth Ave and Lincoln; (408) 842-3766. \$1-2, free for 11 and under. More than 35 vendors sell orchids and related items; a portion of the admissions benefits local AIDS programs and to the San Francisco Conservatory of Flowers Orchid Collection.

Sansel Live! Hyatt Embarcadero, Market and Drumm; 931-2294. 7:30pm, \$25-50. This fundraiser for Kimochi Inc., which provides senior service programs for Bay Area Japanese Americans, features jazz artist Deems Tsutakawa, George Yoshida's Sentimental Journey Quartet, and Bay Area band Jest Jammin', led by Rev. Norman Fong.

Bay Area

'Mount Tam: Landscape and Spirit' Artists, 78 East Blithedale, Mill Valley; (415) 388-2044. 11am-5pm, call for price. This juried exhibit featuring Bay Area artists' depiction of Mount Tamalpais benefits the Marin Agricultural Land Trust.

Oakland Library Book Sale The Bookmark Bookstore, 721 Washington, Oakl; (510) 444-0473. 10:30am-5:30pm. See Wed/7.

SUNDAY 11

Around Town

Italian Heritage Parade Parade starts at Fisherman Wharf on Jefferson Street and proceeds along Columbus Avenue. 1:30pm, free. In conjunction with the Columbus Day parade, this celebration of Italian Heritage Week features Warriors' basketball coach P.J. Carlesimo as grand marshal.

San Francisco Fleet Week Celebration San Francisco Bay waterfront; 552-1266. 10am-5pm, free. Through Tues/13. See Fri/9.

Sukkot: Festival of the Booths Lake and Arguello near Temple Emanu-El; 346-9162. 10am-5pm, free. Temple Emanu-El sponsors this celebration of the Jewish holiday Sukkot. The festival features traditional Jewish musicians, artisans, and food.

Bay Area

Artists' Talks: Brett Reichman UC Berkeley Art Museum, 2626 Bancroft Way; (510) 643-6494. 2pm, free with admission. In conjunction with the exhibit "Transformation: The Art of Joan Brown," Bay Area artist Brett Reichman gives an informal gallery talk.

Jewish Food Festival Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (415) 848-0237. 11am-1pm, \$5-15. If you think Jewish cuisine stops at gefilte fish and matzo balls, think again. At the second annual Jewish Food Festival more than 50 Bay Area restaurants and purveyors serve up their finest fare. Exhibitors include Semifreddi's, Bette's Oceanview Diner, Strauss Family Creamery, and La Note. It's all presented to the accompaniment of klezmer and Middle Eastern musicians.

Benefits

Company Chaddick Gala Fundraiser 1059 Noe; 731-4480. 4-7pm, \$20 reserved tickets. The nonprofit contemporary dance corporation Company Chaddick and artistic director Cheryl Chaddick present their second annual gala fundraiser.

Fleet Week event Officer's Club, Treasure Island; (202) 328-3244. Call for time and price. Guest speaker Timothy McVeigh, naval master chief petty officer, speaks at this event to benefit the Servicemembers Legal Defense Network.

San Francisco International Stand-up Comedy Competition Maritime Hall, 450 Harrison, 974-0634. 9pm, \$20. The 23rd annual competition benefits the San Francisco Zoo.

Authors

Bett Williams and Barry Graham A Different Light Bookstore, 489 Castro; 431-0891. 3:30pm. (Also Edinburgh Castle Pub, 950 Geary; 885-4074. 8pm.) The authors of *Girl Walking Backwards* and *Before*, respectively, appear and read from their works.

MONDAY 12

Around Town

Hepatitis C Support Project 507 Divisadero; 834-4100. 6:30pm, free. Misha Cohen lectures on "Traditional Chinese Medicine and Hepatitis C."

Mondays at 10 ABC Positive Resource Center, 1675 California; 928-1448. 10am, free. This workshop for people with HIV/AIDS provides tips on job seeking and working while disabled.

Q-Spirit Lecture Series James Lick Middle School, 1220 Noe; 281-9377. 7:30pm, \$5 donation, no one turned away for lack of funds. This lecture series on practical spirituality, sponsored by a nonprofit promoting personal growth in the queer community, continues with a talk on the "Soul of Money."

San Francisco Fleet Week Celebration San Francisco Bay waterfront; 552-1266. 10am-5pm, free. Through Tues/13. See Fri/9.

Benefits

Chicago Cabaret Cafe du Nord, 2170 Market; 558-8669. 8pm, \$20-25 sliding scale. Project Inform welcomes members from the cast of the musical *Chicago* in this benefit evening of stories and show tunes to aid Project Inform, a nationwide resource for HIV/AIDS treatment information.

Night of Comedy and Auction of Indulgence Punchline Comedy Club, 444 Battery; 673-6768. 7pm, \$25. Mary Elizabeth Inn Women's Residence hosts this stand-up comedy night featuring Johnny Steele, Tony Camin, and others.

TUESDAY 13

Around Town

Jazz Presentation 3333 California; 775-1111. 8pm, free. Jazz critic and educator Grover Sales gives a multimedia presentation on the development of jazz.

San Francisco Fleet Week Celebration San Francisco Bay waterfront; 552-1266. 10am-5pm, free. Through Tues/13. See Fri/9.

Bay Area

Blues musicians' recording session Eli's Mile High Club, 3629 MLK Jr. Way, Oakl; (510) 653-1602. 8pm-midnight, free. Call to reserve time. Bay Area blues musicians get a chance to play and make a free recording of their live session at the blues club.

Benefits

Kinsey Sicks concert New Conservatory Theatre Center, 25 Van Ness; 562-0428. 8pm, \$25. The popular drag capella quartet performs a benefit concert for Supervisor Tom Ammiano's reelection campaign.

Authors

Andrew Tobias A Different Light Bookstore, 489 Castro; 431-0891. 7:30pm. The author of *The Best Little Boy in the World Grows Up* appears and reads.

Bay Area

James Stanfield Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm. The award-winning photographer and author of *Eye of the Beholder*, produced by the National Geographic Society, presents a slide presentation.

ATTRACTIONS/KID STUFF

California Academy of Sciences Golden Gate Park; 750-7145. Daily, 10am-5pm. \$8.50, \$5.50 seniors and students, \$2 ages 4 to 11, free for 3 and under. The Academy of Sciences includes the Steinhart Aquarium, Morrison Planetarium, and the Natural History Museum. Call for complete information on current exhibits and programs, including *Earthquake*, *Laserium*—Pink Floyd: *Dark Side of the Moon*, and *Startalk*.

Capoeira Program for Teens Brazilian Cultural Academy, 2376 Mission; 284-6196. Wed and Fri, 4:45-6pm. Free. Teenagers can learn the Afro-Brazilian art form capoeira, composed of self-defense, music, acrobatics, dance, ritual, and song.

Chinese Folk Lantern Festival Pier 45, at the end of Taylor, Fisherman's Wharf; 346-1836. Daily, 11am-7pm. \$7-10, \$5 for 12 and under. Through Oct 25. This daily attraction, direct from Beijing, features thousands of unique Chinese folk lanterns, authentic music and dance performances, acrobatics, the traditional Chinese tea ceremony, parades, fantastic re-creations of the Forbidden City and the Great Wall.

Exploratorium 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm; open Wednesdays until 9pm. \$9, \$7 seniors and students, \$5 for disabled people and youth, \$2.50 ages 3 to 5, free for 2 and under. Free first Wednesday of the month. More than 650 hands-on displays and exhibits engage you with the physical universe and the world of the senses. Call for complete information on current exhibits and programs, including *Memory*.

Five Hundred Hats of Bartholemew Cubbins Fort Mason Center, Bldg C, Room 300; 346-5550. Sat, 1pm; Sun, 1 and 3:30pm. \$5-8; call for reservations. The Young Performers Theatre offers this performance about a young boy who enchants a king with his magnificent hats.

San Francisco Maritime National Historical Park Fisherman's Wharf, Hyde Street Pier, foot of Hyde Street; 556-3002. Daily, 10am-5pm. \$4, \$2 ages 12 to 17, free for seniors and 11 and under. In the nation's only "floating" park, historical sailing ships from the late 19th century and early 20th century are berthed at the pier for visitors to explore. The park's free Maritime National Museum features ship models, figureheads, and maritime artifacts.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$7-9, \$3.50-6 seniors and youths, \$1.50-3 ages 3 to 11, free

HAIKU CORNER

Fall left its calling
card on my patio today:
one brown curled leaf.

Lili Arel

Submissions welcome; please include a daytime phone number. Work cannot be returned. Write Haiku Corner, Bay Guardian, 520 Hampshire, S.F., CA 94110.

for 2 and under, Northern California's largest zoological park includes Gorilla World, Koala Crossing, the Lion House, and the new Rainbow Landing aviary, among other exhibits, attractions, and special programs. Come meet Susan K., the new black rhino calf, born in July.

Stribing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln Way; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world. Call for information on classes, docent-led walks, and special programs.

Bay Area

'Animal Eyes' Lindsay Wildlife Museum, 1931 First Ave, Walnut Creek; (925) 935-1978. Wed-Sun, 10am-5pm; Tues, noon-5pm. \$3.50-4.50, \$2.50 ages 3 to 17, free for 2 and under. Through Nov. 1. This exhibit on animal's vision features interactive stations and explorations of animals with multiple eyes and animals that see at night.

'Art and Animals' Family Day UC Berkeley Art Museum, 2626 Bancroft Way, Berkeley; (510) 642-0808. Sat, noon-4pm. Free. This fourth annual event held in conjunction with the exhibition "Transformation: The Art of Joan Brown," features art workshops for children, live music, puppet shows, guided tours, video screenings, and food.

Bay Area Discovery Museum 557 McReynolds Road, East Fort Baker near Sausalito; (415) 487-4398. Sat-Sun, 10am-5pm; Tues, 9am-4pm; closed Wed-Fri. \$7 adults, \$6 for 17 and under. Fun and creative activities for children are held. Call for a complete schedule of classes and special events. Sat: The Plum City Players performs storytelling, multicultural music, and games into a show for children and families, 10:30am.

Children's Fairyland USA 245 Grand, Oakl; (510) 452-2259. Wed-Sun, 10am-4:30pm. \$5. The puppet show is "Little Indian Brave." Sat-Mon: Harvest Festival, with special Columbus Day youth performance showcase on Mon.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley campus, Berk; (510) 642-5132. Daily, 10am-5pm. \$6, \$4 seniors and students, \$2 ages 3 to 6. Educational family entertainment includes the Holt Planetarium and the Biology Discovery Lab. Call for complete information on current exhibits and programs, including *Chem-Mystery*, *Saturday Night Stargazing*, and *Realm of the Reptiles*.

Mark Twain exhibit Bancroft Library, UC Berkeley campus, Berk; (510) 642-6480. Mon-Fri, 9am-5pm; Sat 1-5pm. Free. This exhibit, titled *Mark Twain at Large: His Travels Here and Abroad*, highlights the author's chronicles of his exploits throughout the world and features original transcripts, photographs, letters and notebook entries.

Museum of Children's Art 560 Second St, Oakl; (510) 465-8770. Mon-Fri, 3:30-5pm; Sat-Sun, 2-4pm. \$3, free for members. Come participate in hands-on open studios art projects.

Oakland Zoo 9777 Golf Links Road, Oakl; (510) 632-9525. Daily, 10am-4pm. \$5, \$3 for seniors and ages 2 to 14, free for 1 and under. Parking \$3. More than 300 animals from around the world occupy 100 acres of land. Exhibits include the Flamingo Plaza, Gibbon Island, and the new African Savanna. ■

ART



Unwelcome mat: In pieces such as *Inflated*, artist Deborah Oropallo weaves household materials into abstract caveats about the current obsession with lifestyle.

'A Feast for the Eye: Food in Art'

Through Dec. 13,
M.H. de Young museum

LIKE A SMORGASBORD or a potluck dinner, the de Young's gastronomical new exhibit has a little bit of everything in it. From Jacob von Hulsdonck's 17th-century Flemish still life to Jeannette Kasten's 1992 dress with sequin patterns of Bazooka and Cracker Jack wrappers, the exhibition provides an extensive, through-the-ages survey of food in art. Rather than being arranged chronologically or geographically, the material is organized into such broad themes as "Foodstuffs" and "Dinner." This arrangement works well when different artists tackle similar subjects—one interesting sequence features a trio of socially conscious representations of communal meals: an

Arnold Genthe photograph of homeless people at a Market Street trestle table after the 1906 earthquake, a 1934 Grant Wood painting of a dinner for threshers, and a 1949 Bill Brandt photograph of a working-class British family at dinner. Other than that, the most interesting section in the show is "Meaning and Metaphor," which features all manner of food-related symbolism. Here you'll find Enrique Chagoya's savage depiction of yanqui despoliation of Mexico via "Fritas" and "Dieguitos" chips in blood salsa, and a place setting from Judy Chicago's monumental feminist work *The Dinner Party*. And of course, no show about food in art would be complete without the work of Wayne Thiebaud, whose luscious paintings of cakes offer the final word in overindulgence—thankfully with no calories attached. **Tues.-Sun., 9:30 a.m.-5 p.m., Golden Gate Park, S.F. \$4-\$7. (415) 863-3330.** (Sarah Coleman)

Deborah Oropallo

Through Nov. 7,
Stephen Wirtz

IN HER LATEST body of work, Berkeley-based painter Deborah Oropallo mines the aisles of Home Depot and finds a surprisingly compelling range of imagery. Titled "House and Garden," the show casts a slightly ominous edge on the ever more popular notion of "lifestyle." Oropallo takes prosaic elements such as bent wire hangers, barbecue grates, picket fences, and water rings on the coffee table and turns them into appealing abstract patterns and designs.

The coils of hot plates, for example, are glowing red concentric circles that effectively transcend recognition as everyday objects. The best works here are gridlike, layered compositions that form unsettling plaid patterns. Dark, ominous welcome mats become foreboding foundations for a number of the pieces. In *Enter/Do Not Enter*, mixed messages are sent via a welcome mat overlaid with blood-red mesh fencing, the sort used to train vegetable gardens. The artist seems to suggest a lifestyle trap in the form of a net, an allusion that, in another piece, extends to sharp tuna fish-can lids. Sometimes, however, the snare seems downright beautiful, as in *Grate Outdoors*, a painting that recalls the multicolored weaving of lawn furniture. Oropallo manages to suggest pastel-colored barriers of gated communities with surprising depth. **Tues.-Fri., 9:30 a.m.-5:30 p.m.; Sat., 10:30 a.m.-5:30 p.m., 49 Geary, S.F. (415) 433-6879.** (Glen Helfand)

ART LISTINGS are compiled by Robin Lapid. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Sarah Coleman and Glen Helfand.

MUSEUMS

Ansel Adams Center for Photography 250 Fourth St.; 495-7000. **Tues-Sun, 11am-5pm; first Thurs, 11am-8pm.** \$5, \$3 students, \$2 seniors and youth. "The Face of Art: Portraits of American Artists from 1850-1950." Through Sun/18. "Dispersion." New work by Young Kim. Through Sun/18. "Picturing History: Manzanar." A vastly informative exhibit, "Manzanar" takes us inside the central California internment camp in both its past and present incarnations. Through Sun/18. (Coleman) "Ansel Adams from the Permanent Collection." Through May 30. **Asian Art Museum** Golden Gate Park (near 10th Ave and Fulton St); 379-8801. **Tues-Sun, 9:30am-5pm; first Wed, 9:30am-**

8:45pm. \$9.50, \$7.50 seniors, \$6.50 youth. "Hokusai: Great Japanese Prints from the James A. Michener Collection, Honolulu Academy of Arts." The 100 woodblock prints by the early-20th-century master in this riveting, handsomely mounted exhibition are still fresh, still vibrantly colored works on paper that reveal as much about the culture from which they come as they do about aesthetic innovation. Through Nov 15. (Helfand) "Chinese Bronze and Buddhist Arts from the Permanent Collection." Ongoing. "Looking at India, Up Close and from Afar." Work by 18th- and 19th-century artists. Ongoing. **California Historical Society** 678 Mission (at Third St); 357-1848, ext 14. **Tues-Sat, 11am-5pm.** \$3, \$1 seniors and students. "Sunset Magazine: One Hundred Years of Western Living." This centennial exhibition serves a dual function, as it charts evolving tastes in home and garden as well as the growth of a California publishing empire. Through Jan 2. (Helfand) **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement St); 863-3330. **Tues-Sun, 9:30am-5pm.** \$7, \$5 seniors, \$4 youth; free second Wed. "Ancient Gold: The Wealth of the Thra-

cians: Treasures from the Republic of Bulgaria." Through Sun/11. "Picasso as Illustrator." The opening of the Reva and David Logan gallery features 19 illustrated books by Picasso. Through Jan 31. "Picasso and the War Years: 1937-1945." Paintings, drawings, prints, and sculpture. Oct 10-Jan 3. Permanent exhibitions include a survey of art from the Renaissance to the modern era. **Cartoon Art Museum** 814 Mission (at Fourth St); CAR-TOON. **Wed-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm.** \$5, \$3 students and seniors, \$2 children. "Seven Stories/Seven Styles." Comics that tell stories. "Bay Area Spotlight." Work by Phoebe Gloeckner and Jack Carter. Oakland-based Gloeckner, known for her unforgettable *Twisted Sister* comics, here shows a selection of storyboards and single-panel compositions filled with psychological truthfulness. Both exhibits through Sun/18. (Helfand) "Selections from the Permanent Collection." Ongoing.

M.H. de Young Memorial Museum Golden Gate Park; 863-3330. **Tues-Sun, 9:30am-5pm.** \$7, \$5 seniors, \$4 youth; free second Wed. *Continued on page 114*

111 minna st. gallery

presents "recoding"

Nick Ackerman
Judd Bergeron
Joe Cariati
Sara Maconkey
Jeff Nord
William Samios

Oct. 1st-31st

opening reception
Thurs. Oct. 8th 6-10pm

NIGHTLY EVENTS,
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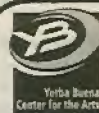
you feel yourself getting stronger

you feel yourself getting stronger

you feel yourself getting stronger

you feel yourself getting stronger

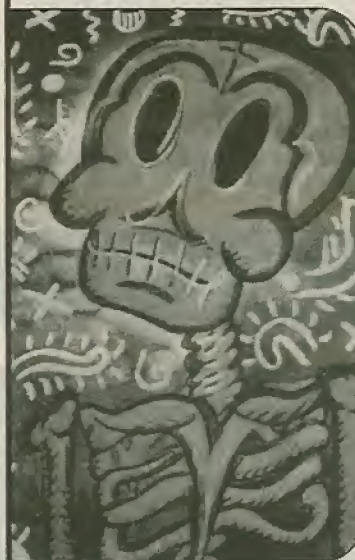
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In the Galleries through Nov. 1, 1998



A Mexican Presence

A Multidisciplinary Arts Festival

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Hybridity and Travel in Art from Mexico City and Beyond

New art from Mexico, curated by Rene de Guzman.

Labyrinth:

A Day of the Dead Exhibition

Installations by over 50 artists, guest-curated by Rene Yañez.

Celebration of Family:

Stories from the Labyrinth

Supernatural tales of the living and the dead. Not for the faint of heart!

Luisah Teish & Danny Lucero
Sat. October 10, 10:30-11:30 a.m.

Screening Room, FREE

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DESERT CLICHÉ

ISRAEL NOW — LOCAL IMAGES

Exhibition of works by 17 contemporary Israeli artists. Curated by Amy Cappellazzo and Tami Katz-Freiman. Co-sponsored by The Jewish Museum—San Francisco.

October 11, 1998

Liat DroriNir Ben Gal

Dance Theater Company

A unique, explosive and highly-charged dance company from Israel making its Bay Area debut. In the Theater, 7 p.m.

October 10 - November 1

Desert Cliché on Film

A variety of perspectives on Middle-Eastern identity, culture and history. *Fragments "Jerusalem"* by Ron Havilio
Saturday, Oct. 10, 6 p.m. (part one)
Sunday, Oct. 11, 6 p.m. (part two)

Tickets & 24-hour Info.

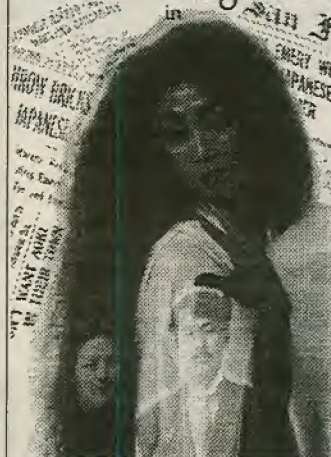
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Samurai and the Archdeacon's
Daughter that made headlines
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Diane Rodriguez featuring
Composer/musician MARK IZU

Oct. 10 8pm Oct. 11 3pm
Opening Nite Gala Reception

Yerba Buena Ctr. for the Arts, SF
Tickets \$16 - \$18
City Box Office: (415)392-4400
www.ticketweb.com

MUSEUMS

From page 113

free first Wed. "Plant Kingdoms: The
Photography of Charles Jones." Through
Dec 6. "A Feast for the Eye: Food in
Art." See Art pick, above. Through Dec
13. "Recent Costume Acquisitions." Through
Dec 31. "Art of Oceania," works
from Pacific Island regions. Ongoing.
"Gallery One: An Art Exhibition for
Children." Ongoing.

Mexican Museum Fort Mason Center, Bldg
D, Marina at Laguna; 441-0404. Wed-Fri,
noon-5pm; Sat-Sun, 11am-5pm; first Wed,
noon-7pm. \$3, \$2 students and seniors;
free first Wed. "Mexican Masterpieces."
The three great Mexican modernist painters
— Rivera, Orozco, and Siqueiros — are
known most of all for their murals, but
their smaller-scale work yields plenty of re-
wards too. Though it's rare to see a sub-
stantive collection of those works north of
the border, the Mexican Museum has come
up trumps with a show drawn from the
collection of L.A. art dealers Bernard and
Edith Lewin. Through Jan 3. (Coleman)

San Francisco Craft and Folk Art Museum
Fort Mason Center, Bldg A, Marina at
Laguna; 775-0990. Tues-Fri and Sun,
11am-5pm; Sat, 10am-5pm. \$3, \$5 families,
\$1 students and seniors. "Ware for
Chanoyu, the Japanese Tea Ceremony."
Two exhibitions of traditional tea ceremony
objects from Bay Area collections.
Through Sun/11.

San Francisco Museum of Modern Art
151 Third St; 357-4000. Fri-Tues, 11am-
6pm; Thurs, 11am-9pm. \$10, \$6 seniors, \$4
students; free first Tues. "Joseph Cornell:
Private Constellations." Collages and
small box constructions. Through Tues/13.
"Do Normal: Recent Dutch Design." Through
Tues/20. "Rebeca Méndez: Se-
lections from the Permanent Collection
of Architecture and Design." Through
Tues/20. "Paul Klee: Romantic Reflec-
tions." Through March 2. "Alexander
Calder: 1898-1976." Through Dec 1. "A
Portrait of Our Times: An Introduction
to the Logan Collection." Through Jan 3.

"Richard Diebenkorn." A major retro-
spective of work by the California artist.
Oct 9-Jan 19. "Matisse and Beyond—A
Century of Modernism: Painting and
Sculpture from the Permanent Collec-
tion." Ongoing.

Yerba Buena Center for the Arts 701 Mis-
sion; 978-ARTS. Tues-Sun, 11am-6pm;
first Thurs, 11am-8pm. \$5, \$3 seniors, stu-
dents, and youths; free first Thurs, 6-8pm.
"A Mexican Presence." Two exhibits of
Mexican art: "Labyrinth: A Day of the
Dead Exhibition" and "¡Mexcelente! Hy-
bridity and Travel in Art from Mexico City
and Beyond." Through Nov 1. "Desert
Cliché: Israel Now—Local Images."
"Desert Cliché" makes no bones about its
mission—its 17 young artists are here to
bust old clichés about Israel, including the
story of how Zionism made the desert
bloom. Through Nov 1. (Coleman)

Bay Area

Judah L. Magnes Museum 2911 Russell,
Berkeley; (510) 549-6950. Sun-Thurs, 10am-
4pm. \$3 donation. "Remembering Ben
Shahn: Selections from the Stephen Lee
Taller Collection." Graphic art. Through
Feb 14.

Mills College Art Gallery 5000 MacArthur,
Oakland; (510) 430-2164. Tues-Sat, 11am-
4pm; Sun, noon-4pm. "Jacques Schnier
— Art Deco and Beyond: 60 Years of
Sculpture." Through Oct 25.

Oakland Museum of California 1000 Oak
(at 10th St), Oakland; (510) 238-2200. Wed-
Thurs, Sat, 10am-5pm; Fri, 10am-9pm;
Sun, noon-5pm. \$6, \$4 seniors and stu-
dents. "Nanice O'Bannon: Daydreams of
the Heart." Through Dec 13. "The Dis-
covery of Gold in California: Paintings
by Harry Fonseca." Through Jan 3.
"Urban Footprints: The Photographs
of Lewis Watts." Through Feb 28.
"Transformation: The Art of Joan
Brown." Through Jan 17. Permanent ex-
hibitions focus on the arts and natural sci-
ences of California.

UC Berkeley Art Museum 2626 Bancroft,
Berkeley; (510) 642-0808. Wed, Fri-Sun, 11am-
5pm; Thurs, 11am-9pm. \$6, \$4 seniors

and youth. "Joan Brown Retrospective."
Through Jan 17. Ongoing exhibits include
Western art since the Renaissance and Chi-
nese ceramics, bronzes, and paintings.

GALLERIES

Opening

Alliance Française 1345 Bush; 775-7755.
Mon, Wed-Thurs, 9am-9pm; Tues and Fri,
9am-7pm; Sat, 1-4pm. Megy, paintings
(reception Thurs/8, 6-8pm). Oct 8-31.

Aquarius Records 1055 Valencia; 647-
2272. Call for hours. "Local Music: Past,
Present, and Future," photography by vari-
ous artists (reception Wed/7, 6:30-
8:30pm). Through Nov 28.

Artbeat 3266 21st St; 643-8721. Mon-Sat,
10am-10pm; Sun, 11am-7pm. "Días de
Muertos," work by Carlos Mardriz. Oct
15-Nov 7.

Atrium Gallery 901 Market; 227-4437. Mon-
Fri, 8am-6pm. "Sharon Art Studio's 30th
Anniversary Exhibition," group show. Oct
12-Dec 11.

John Berggruen 228 Grant; 781-4629. Mon-
Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.
Works by Elizabeth Murray, Randy Moore,
and Henri Matisse. Cobbling together an
identity is a complicated prospect when
one is faced with so many media-manip-
ulated options. Randy Moore's persistent,
long-term project explores this theme as it
charts the artist insinuating himself into
pop-cultural and high-art iconography.
Through Sat/10. (Helfand) "Undraped
Human Being," paintings by Squeak Cam-
wath (reception Tues/13, 5:30-7:30pm).
Oct 13-Nov 14.

Big Pagoda Company 1903 Fillmore; 563-
8727. Tues-Sat, 11am-7pm; Sun, noon-
6pm. Eng Tay, recent and earlier etchings
(reception Fri/9, 6:30-8:30pm). Oct 9-31.

Rena Bransten 77 Geary; 982-3292. Tues-
Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Pic-
tures," recent work by Doug Hall (reception
Thurs/8, 5:30-7:30pm). Oct 8-Nov 14. "The
Painting Show," works by Enrique Mar-
tinez Celaya, Martin Mull, Francesca Pas-
tine, and others. Oct 8-Nov 14.

Castle Fine Arts Inc. 454 Sutter; 956-5000.
Mon-Fri, 10am-5pm; Sat, 11am-4pm. Karyn
Young and Carol Jessen, original works
and limited edition prints. Oct 8-Nov 14.

Evolving Space 536 Pacific; 989-2992. Tues-
Fri, 11am-6pm; Sat, noon-5pm. "Spirits in
Bronze," new work by Gustavo Torres.
Through Sat/10. "Rain: New Works on
Paper," work by Seiko Tachibana. Oct 13-
Nov 25.

Galleria UC Berkeley Extension Center, 55
Laguna; 252-5221. Call for hours. "Horti-
culture," photography by David Goldberg.
Oct 13-Nov 20.

Hosfelt 95 Federal, Second fl; 495-5454.
Tues-Sat, 11am-5pm. "Blues," recent works
by Peter Wegner. Oct 10-Nov 7.

Intersection for the Arts 446 Valencia;
626-2787. Thurs-Sat, noon-5pm. "The Pub-
lic Trust," graffiti, film, and mixed media by
various artists (reception Fri/9, 6-9pm).
Oct 9-Nov 18.

JAM Associates 2951 Judah; 564-1906.
Mon-Fri, 1-7pm; Sat, noon-5pm. "Discov-
eries: An Artists' Collective," recent works
by Robert Haycock, Katia Polgovsky, Sal-
vador Duran, and others (reception Fri/9, 5-
7:30pm). Oct 9-Nov 7.

Meridian 545 Sutter; 398-7229. Tues-Sat,
11-5pm. "Dislocations," paintings, artist's
books, prints, and drawings by Carl Hey-
ward. Oct 8-Nov 7.

Minna Street 111 Minna; 974-1719. Mon-Fri,
1-7pm; Sat, 4-7pm. "Re-coding," recent
works by various artists, including Respond,
CD-ROM recordings by Sara Maconkey
(reception Thurs/8, 6-10pm). Oct 8-31.

Mission Badlands 2811 Mission; 920-0896.
Fri, noon-6pm; Sat-Sun, 2-6pm. "American
Pie," painting, drawing, collage, video,
and music by various artists. Oct 16-31.

Scott Nichols 49 Geary, Fourth fl; 788-
4641. Tues-Sat, 11am-5pm. "Fast Forward:
Growing Up in the Shadow of Holly-
wood," photographs by Lauren Greenfield.
Through Nov 14. "Photographs of Picas-
so," by Lucien Clergue (reception Sat/10,
2-5pm). Oct 10-Nov 14.

North Point 250 Sutter, Fourth fl; 781-7550.
Tues-Fri, 10am-5:30pm; Sat, 11am-5pm.
"New Landscapes," paintings by Joshua
Adam (reception Thurs/8, 5:30-7:30pm).
Oct 8-Nov 7.

Polanco 393 Hayes; 252-5753. Tues-Sat,
11am-6:30pm; Sun, 1-5. "El Bestiario,"
oil paintings of animals by Sergio Avila (re-
ception Wed/7, 6-9pm). Through Nov 15.
Ruby's 552A Noe; 558-9819. Call for hours.
Group show, ceramics. Through Tues/13.
"Forbidden Genders," clay works by Keith
Michael. Oct 15-27.

2C Art 312 Valencia; 626-8947. Wed-Sat,
noon-5pm. "Trilogy," painting by Micah Le
Brun, drawing by Amy Harding, sculp-
ture by James Hagedorn (reception Fri/9,
6:30-9pm). Oct 9-28.

Bay Area

Berkeley Store Gallery 2295 Shattuck,
Berkeley; (510) 649-0272. Tues-Sat, 1-5pm.
"51 on the 51," portraits by Allen Stross
(reception Sat/10, 3-5pm). Oct 10-31.

Hearst Art Gallery St. Mary's College, 1928
St. Mary's Rd, Moraga; (510) 631-4379.
Wed-Sun, 11am-4:30pm. "Frank Lobdell:
Master Artist V," paintings and mixed
media drawings and prints by Frank Lob-
dell. Oct 10-Dec 20.

Laney College Art Gallery 900 Fallon,
Oakland; (510) 464-3586. Mon and Thurs,
11am-5pm; Tues and Wed, 11am-7pm. "Dia
de los Muertos—Day of the Dead," altars,
sculpture, and photography. Oct 15-Nov 7.

Pro Arts 461 Ninth St, Oakland; (510) 763-
4361. Wed-Sat, 11am-5pm; Fri-Sat,
11am-5pm. "The 1998 Juried Annual,"
painting, sculpture, mixed media, pho-
tography, and more by Bay Area artists
(reception Thurs/8, 6-9pm). Through
Nov 14.

Ongoing

871 Fine Arts 49 Geary; 543-5155. Tues-
Sat, 10:30am-5:30pm. "Artists' Record-
works." This engaging exhibition of record
covers and related materials charts a
crossover between sound and visual art
that goes back decades. The show includes
dozens of esoteric recordings by artists,
popular albums with covers by contem-
porary artists, Fluxus sound works, and
music publications. Through Thurs/8.
(Helfand)

Jennyjoy 49 Geary, Fourth fl; 398-2040. Tues-
Sat, 10:30am-5:30pm. Greg Parker and
Christopher French, painting and sculp-
ture (reception Fri/9, 5-7:30pm). Through
Oct 31.

San Francisco Open Studios 861-9838.
Artspan's annual blockbuster event fea-
tures four weekends of open studios.
"Open Studios Exhibition," one piece by
each participating artist. Through Oct 25.
Castro and central studios open to the pub-
lic Sat/10-Sun/11, 11am-6pm.

Southern Exposure Project Artaud, 401
Alabama; 863-2141. Tues-Sat, noon-5pm.
"Reason over Passion (Big Budget Bo-
nanza)," photographs by Michael Buck-
land; "Demeter 13," installation by Kim
Kozzi and Dai Skuse; and "Expansion Un-
derground," recent work by Hung-Chih
Peng. Through Oct 31.

Walter/McBean Gallery San Francisco
Art Institute, 800 Chestnut; 749-4564.
Daily, 10am-5pm. "pFORMative ACTS."
On entering the galleries, it's easy to forget
that this is a faculty exhibition, a forum that
has come to seem more obligatory than
vital. However, asking Yerba Buena Cen-
ter for the Arts executive director John
Kilacky to guest curate from proposals
from both permanent and visiting faculty
has proved invigorating. Through Nov 1.
(Helfand)

Stephen Wirtz 49 Geary; 433-6879. Tues-
Fri, 9:30am-5:30pm; Sat, 10:30am-
5:30pm. "House and Garden," paintings by
Deborah Oropallo. See Art pick, above.
Through Nov 7.

Bay Area

Addison Street Windows 2020 Addison,
Berkeley. 24 hours. "The Art of Survival,"
sculpture. Through Nov 13.

Emeryville Art Exhibition 4347 San Pablo
(old Standard Brands Paint Co. building),
Emeryville; (510) 652-6122. Daily, 11am-
6pm. More than 80 established and emerg-
ing artists who live or work in Emeryville
exhibit works in all media. Through Oct 25.

Cecile Mochnek 1809 Fourth St, Berkeley;
(510) 549-1018. Wed-Sat, 11am-5pm; Sun,
noon-5pm. "Nature's Heartbeat, New
Paintings," by Anne Hunter Hamilton.
Through Nov 8. ■

Francesca Fanti in Dario Fo & Franca Rame's Orgasmo Adulto

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FILM



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Truly gripping: Fall into the clutches of the Wolf Man (Lon Chaney Jr.), unwind with the Mummy, or pop in on any number of other monsters and freaks from the Universal stable at the Castro's retrospective of seminal horror films.

'Universal Horror'

Oct. 9-31, Castro Theatre

FOUNDED IN 1912, Universal Studios is one original Hollywood player that's survived all succeeding decades with its essential character intact—which in this case means a commitment to artistically negligible, commercially safe mediocrity. It can claim credit, however, for virtually defining one genre: horror movies. In the 1930s Universal wrote the book, and inspirationally so. For a time, at least, it devoted first-class bud-

gets and talent to this least-"prestigious" mode of filmic populism, until rampant imitation at other studios dragged horror back down to B-, C-, and Z-picture carelessness. This three-week Castro retrospective features spanking new prints; if you've only seen these movies on TV (and who hasn't?), you're in for a treat. The biggest delights come from director James Whale, a British expatriate whose wit and invention sent his career riding high until an inexplicable late-'30s fade. (His reclusive later years are fictionalized in the excellent upcoming drama *Gods and Monsters*, in which Ian McKellen is brilliant as Whale.) Tod Browning (and

star Bela Lugosi) had a huge hit in 1931 with Universal's *Dracula*, but that film now seems a creaky, technically gauche early talkie; Whale's *Frankenstein*, released by the same studio the same year, is by contrast deliciously filmic. While Colin Clive's performance as Dr. F. ("I'm astonishingly sane!") can seem campy on the idiot box, his fervor is infectious on the big screen, and Boris Karloff's famous Monster grows ever more fearsomely poignant. Whale's '35 sequel *The Bride of Frankenstein* is much loved for its more frankly tongue-in-cheek approach, as is his wonderful 1932 *Old Dark House*, and 1933's *Invisible Man* (in which Claude Rains's title nutcase homicidally pranks around the countryside stark naked—invisibly, of course). Also received here: Czech-born cinematographer Karl Freund's directorial bow, the stylish, creepy original *Mummy*; *Dracula's Daughter*, with moonfaced Gloria Holden as the first of cinema's numerous lesbian vampires; cult director Edgar G. Ulmer's Karloff vs. Lugosi expressionistic riot *The Black Cat*; Lon Chaney Jr. as the first Wolf Man; *Frankenstein Meets the Wolf Man*, breezy mid-'40s nonsense; and *Abbott and Costello Meet Frankenstein*, a 1948 career-resuscitator for the dumb duo that's still pretty funny—even if it reduced Universal's trademark horror franchises to a big joke, one that wouldn't scare again until England's Hammer studios took them under wing the next decade. See *Rep Clock*, in *Film listings*, for this week's schedule. 429 Castro, S.F. \$4.50-\$6.50. (415) 621-6120. (Dennis Harvey)

8.50 a screening; special prices apply to special events. For festival information, call (415) 383-5346 or go to www.finc.org/mvff.

ALEXANDER'S Live performance: Zakir Hussein 9 (\$15).

LARK Saint Lucifer 7. My Name Is Joe 9:30.

SEQUOIA 5@5: After You, Who? 5. Rainbow 5:15. Zakir and His Friends 7. Tempest in a Teapot 7:30. Nothing but the Truth 9:15. TBA 9:30.

LARK Hi-Life 7. Went to Coney Island ... 9.

SEQUOIA 5@5: Begin the Beguine 5. Centerpiece: Waking Ned Devine 7. (film \$10; film and party \$30) Pick a Card 7:30. TBA 9:30. Blue Fish 9:45.

FILM LISTINGS are edited by Ann Brody Guy. Reviewers are Daniel Cowles, Edward E. Crouse, Susan Gerhard, Dennis Harvey, Arne Johnson, Robin Lapid, Alvin Lu, Chuck Stephens, and Miriam Wolf. Film intern is David Fear. Bookings are subject to change; call theaters for confirmation and show times.

FIRST RUNS

Mill Valley Film Festival

The 21st Mill Valley Film Festival runs through Sun/11; the Encore program presents Marin premieres Mon/12-Thurs/15. Venues are in Mill Valley at the Sequoia Twin Theatres, 25 Throckmorton; the Outdoor Art Club, 1 W. Blithedale; Oddfellow's Lodge, 142 Throckmorton; and Alexander's Rug Gallery, 383 Miller. Prices are \$5-

LARK Imuhar: A Legend 7. The Eel 9:15.

SEQUOIA 5@5: Don't Fence Me In 5. Little Voice 7. With Friends like These 7:15. Taxi Dancer 9:30. How the War Started on My Island 9:45.

LARK Gods and Monsters Noon. Outskirts 2:30. Maternal Love 4:45. Where's Marlowe 7. Stuart Bliss 9:45.

ODDFELLOWS Still Missing 11a. Meet the Mole People! 1. Blood Is Not Fresh H2O 3. Outlaws and In-laws 5. Cities of Glass 7. The Life and Times of Life and Times 9.

OAC "SAG Contracts 101" 10:30a (\$15). Seminar: Scripting for the Digital Age 2-4 (\$15).

Continued on page 118

"TRASHY FUN!"
— JANET MASLIN, THE NEW YORK TIMES

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Richard Corliss, TIME MAGAZINE

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"two thumbs up!"
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"chan and tucker are terrific together!"
Jeffrey Lyons, WWSB

RUSH HOUR

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Marian Etoile-Watson, GOOD DAY NEW YORK

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A BRETT RATNER FILM JACKIE CHAN CHRIS TUCKER
"RUSH HOUR" TOM WILKINSON WITH CHRIS PENN AND ELIZABETH PEÑA CO-EXECUTIVE PRODUCERS LEON DUDEVOIR EXECUTIVE PRODUCER JAY STERN

PRODUCED BY ROGER BIRNBAUM ARTHUR SARKISSIAN
AND JONATHAN GLICKMAN
WRITTEN BY ROSS LAMANNA
SCREENPLAY BY JIM KOUF AND ROSS LAMANNA
DIRECTED BY BRETT RATNER

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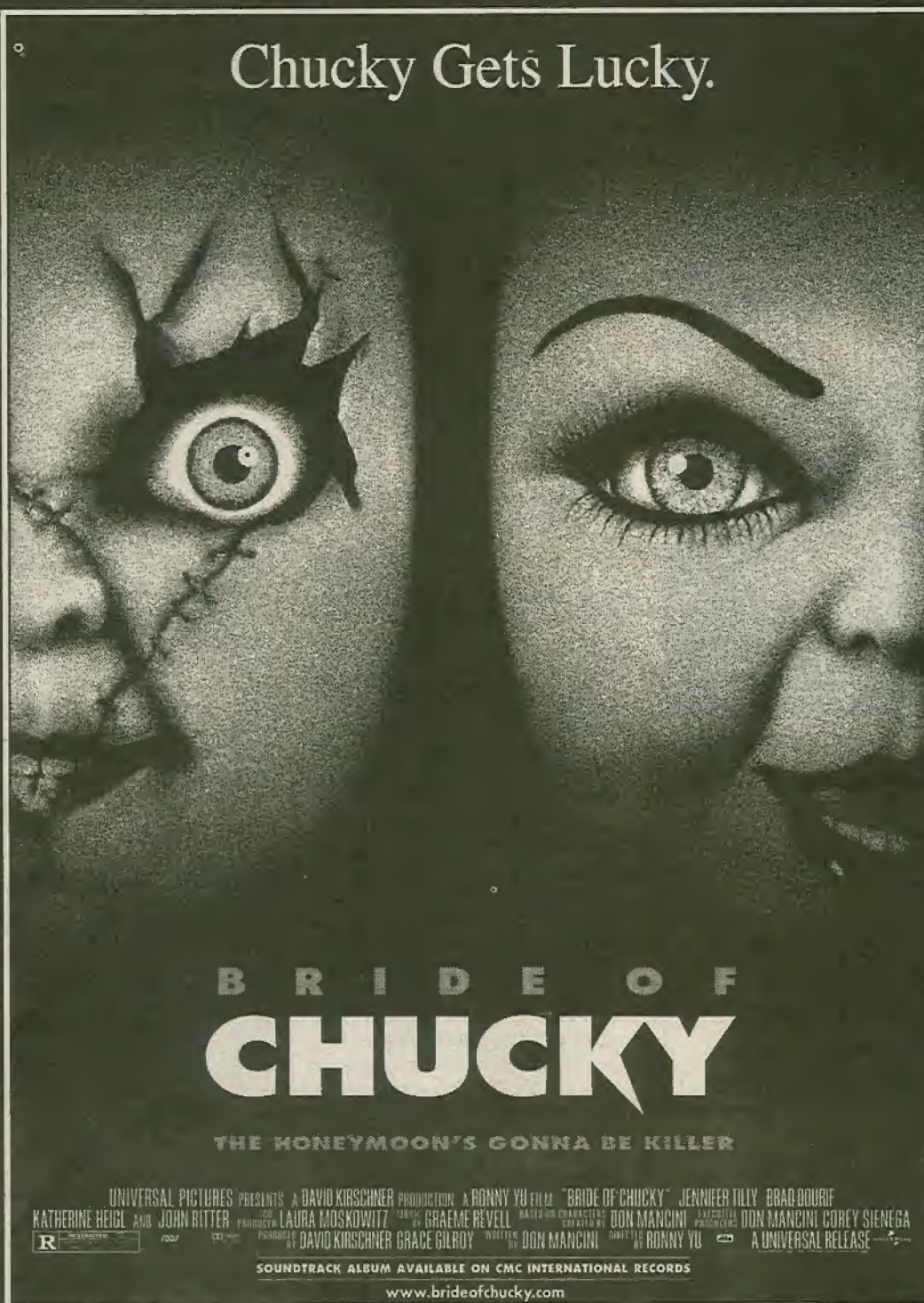
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From page 115

SEQUOIA Kenan and Kel Come to Town 11a. TBA 12:30. *Julio and His Angel* 3. *Letters Not about Love* 3:15. *Hyenas* 5:15. *My Family's Honor* 5:30. *The Last Days* 7:30. *The Polish Bride* 8. *My Son the Fanatic* 9:45. *Elvjs and Merrill* 10.

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LARK *Moran of the Lady Letty* 1:30. *The Real Howard Spitz* 4. *With Friends like These* 7. TBA 9:15.

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Tues/13

SEQUOIA *Marius et Jeannette* 7 and 9. *Simoóm* 7:15 and 9:15.

Opening

—**Bad Manners** See Movie Clock, page 127. (1:28) *Roxie*.

Chalk Rob Nilsson loves the murkiness of a simmer and its inevitable boiling point. Both *Chalk* and his earlier *Heat and Sunlight* are journals of fever, with characters lurking in furrows of emotional burn, then lunging suddenly into flashes of almost inexplicable rage. For *Sunlight*'s graphic surgery of a relationship ending, Nilsson's simplistic emotional timbre was grounded in an equally simple plot. In *Chalk*, however, his almost randomly exploding characters and bipolar shifts of violence clog up the machinery of an overly complicated story. Emphasizing Truth over technical perfection, Nilsson tosses important plot points into his cauldron of sound design, leaving *Chalk*'s characters with no clear motivation for all their angry outbursts. His rigorous slavishness to Cassavetes works against his best impulse—a sort of densely muscled visual power that shows in the brilliantly shot climactic pool match. His nonprofessional actors (formerly homeless Edwin Johnson is particularly white-hot) would be better served by a little more structure and clarity. (2:25) *Lumiere*. (Johnson)

Frog and Wombat This locally produced and Santa Cruz-filmed children's movie tells the story of two 11-year-olds who become immersed in solving a murder mystery. (1:33) *Shattuck*.

Holy Man Eddie Murphy stars as a televangelist who sets out to make shopping-by-TV a religious experience. Jeff Goldblum and Kelly Preston costar. (1:54) *Century 8, Century Plaza, Emery Bay, Jack London, Kabuki, Regency II*.

—**Love Is the Devil** See "Devil Worship," page 67. (1:30) *Act I and II, Embarcadero*.

—**Monument Ave.** The French new wave begat *Mean Streets*, which begat a whole slew of ethnic tough-guys-who-have-to-make-a-choice crime films, so it seems only appropriate that this well-worn genre would come full circle and return to its *nouvelle vague* roots. Like the recent *Illtown*, this latest entry into the genre smacks the young punk film conventions around with a self-conscious artiness. *Monument Ave.* centers around an Irish enclave of petty criminals who orbit the Fagin-like Jackie (Colm Meaney), among them childhood pals Mouse (Ian Hart) and Bobby (Denis Leary). Amid much beer drinking and blow snorting, Bobby begins to develop a conscience as friends who cross Jackie drop like flies, and he must decide whether to jeopardize his standing in the den of thieves. What could have been a generic exercise becomes a guilty pleasure as director Ted Demme (*Beautiful Girls*) elicits great performances from his actors and pulls out the stylistic Godardian stops (jump cuts, freeze-frames) to liven up a tired story. (1:37) *California*. (Fear)

One Tough Cop Like Bo Dietl, the "one tough cop" of the title, this Patriot Pictures production barrels forward without regard to petty filmic laws and conventions. Stephen Baldwin's dogged, dense lunk juts his slack jaw and monosyllabic vocab into several sticky messes, managing to convey all the intelligence of a wooden club. Dietl is supposed to be a brilliant cop, see, a real-life hero, and so, of course, he doesn't play by the rules. That means that he can consort with the Mafia, but the feds are no good, and the police brass are worse. The film is based on his autobiography,

and it feels like a muddleheaded cleanup job on a shadowy background, though the end informs us, without irony, that "all the characters and situations, except for that of Bo Dietl, are fictional." This may be a contender for worst-film-of-the-year accolades, with hilarious dialogue ("Fuck you." "No, fuck you!") and a nearly catatonic Baldwin. (1:30) *Century 8, Cinema 21, Colma, Emery Bay*. (Johnson)

Ongoing

Antz Getting the jump on Pixar (whose similarly themed *Bug's Life* will be coming soon to a theater near you), DreamWorks has released the first fully *ant*-imated feature. With a computer-generated cast of thousands, *Antz* tells the story of a neurotic worker ant (the voice of Woody Allen!) who suffers from the malaise of living for the good of the colony. When a chance encounter with a slumming princess ant (Sharon Stone) inspires the worker to impersonate a soldier ant, all sorts of insect hell breaks loose, and it's up to our lovelorn hero to save the princess and the colony from certain doom. Major movie-star power (the voices/personas of Christopher Walken, Stallone, and many others are also on loan here) and some clever writing put this a cut above your average sing-along Disney fare. It's no masterpiece by any means, but with a fine balance of kid-friendly shenanigans and satiric jabs at the corporate and military mind-sets, *Antz* is cute, innocuous fun for the whole non-conformist family. (1:23) *Century 8, Colma, Emery Bay, Empire, Jack London, Kabuki, 1000 Van Ness, UA Berkeley*. (Fear)

Armageddon (2:24) *Galaxy*.

Continued on page 120

BY PATRICK MACIAS

TIGER ON BEAT

Taming the Beast

MOST HONG KONG MOVIE FANS pledge allegiance to action foremost and demand nuanced and well-rounded performances much less. Yet though the golden age of the HK action film is finished, the human factor in recent genre productions has moved to the front. *Beast Cops* and *The Longest Nite*, represent the new new wave of HK film, in which realism and character come first and car chases and shotgun fury (while still present) finish second.

Beast Cops (Thurs/8, Four Star, 2, 6, 9:45 p.m., also Sat/10 midnight) is more about the wasted look in corpulent Anthony Wong's eyes than the nominal rascals-making-trouble narrative. Nursing some inner post-handover hangover with a steady diet of beer, pills, and bribes, officer Wong has obliterated the old dividing lines between right and wrong, cops and criminals. His new partner and flatmate, Michael Fitzgerald Wong, disrupts this peaceful existence by actually suggesting that he shape up and fight crime. But *Beast* is not about cutting to the chase. Instead, it leisurely inches toward Anthony's astonishing hack-and-slash death charge on its own time.

The Longest Nite (noon, '4, 8 p.m., also Fri/9, midnight) simmers also, and is allowed to burn into the black. Imagine an entire film made in the grim spirit of *GoodFellas*' body-in-the-trunk pretitle sequence. Sold as a heist flick, it's actually an identity-swapping horror movie set in a run-down Macau of perpetual dark. Lau Ching-Wan rules as a bald-headed blue jean-clad ghoul emerged from some retro-'70s nightmare (*The Desperate Trio* maybe?). Tony Leung is his opposite number: a weaselly crooked cop after a big cash score. From frame one it's an exercise in poker-faced cruelty. When it finally does explode, in a hall-of-mirrors shoot-out (very *Lady from Shanghai*, or at least *Enter the Dragon*), the smoke clears but any definite resolution remains obscure. The longest night, indeed.

I'm not sure how to tie any of this into *Kung Fu Theater* except to say that it would be a considerable disservice not to endorse a screening of *Fatal Flying Guillotine* (Fri/9, KTSF, channel 26, 2 a.m.). ■

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THE
MIGHTY OPENS AT SELECT THEATRES ON FRIDAY, OCTOBER 16TH

FIRST RUNS

From page 118

Blade Holy comic retread, Batman, it's another superhero adventure adapted for film! At least this Marvel creation is African American for a change. Wesley Snipes plays the human-vampire half-breed, who inherits the power and the blood-thirstiness in utero when a vampire bites his mother, inflicting a fatal wound that overcomes her during childbirth. Consumed by her death and driven by his softer, human side, he wages an all-out war against the underground-dwelling undead, who here seem to encompass New York City's Goth-club contingent. It would have been more fun to see Stephen Dorff play evil nemesis Deacon Frost as Candy Darling than as the Cool Evil Dude in the Leather Jacket, though, and the Gothic sleaze of the black-and-steel sets, meant to epitomize the mood, washes out the computerized effects and hyperstylized action scenes, rendering them two-dimensional. Snipes says little and kicks much ass, but because of vampire regeneration, they're the same asses he's kicked before, in pretty much the same way. (2:00) *Century 8, Colma, Kabuki, 1000 Van Ness.* (Lapid)

Buffalo '66 *Buffalo '66*, a film by Vincent Gallo, looms in front of one's eyes like an interesting accident. It also happens to be one of the most human and imaginative films of the last few years. In a reversal of Nathanael West's *Dream Life of Balso Snell*, Billy Brown (Gallo) starts the film at the exit of a penitentiary. As he waits for a bus to take him back to Buffalo, he realizes his need to urinate. He attempts to reenter prison, but he's rebuffed by the guard: "I can't let you back in here—this is the discharge gate." True enough, and *Buffalo '66* keeps the viewer squarely in that gate from there on, unapologetically trained on one man's (Gallo wrote, coproduced, starred, and scored) spin cycle of thorny past and voided, vivid present. (1:50) *Four Star.* (Crouse)

The Chambermaid In 1915, French foundry worker Olivier Martinez's invented tale of erotic reverie with a chambermaid (Aitana Sanchez Gijon) on the *Titanic* goes from a barroom-brag folktale to a success on the main stage as a melodramatic, testimonial wet dream. Spanish director Bigas Luna, working in French and Italian burnt umber—period classicism, fashions a glop, flaky éclair from his actors that he seems unable to enliven. The major exception here is the wild, unkempt Romane Bohringer, who, as Martinez's wife, gets beaten by the club of his fancy. At times she gets so flushed that her face appears to be melting, and her throaty technique seems to only be tolerating the idiocy of her part. Luna has bottled his trademark spicy, huff-puff action-erotica to a few tasteful, Victoria's Secret bits from Horty's mind. The film is based on *The Chambermaid on the Titanic*, by Didier Decoin. (1:36) *Four Star.* (Crouse)

Citizen Kane A new print of the Orson Welles masterpiece screens. (1:59) *1000 Van Ness.*

Clay Pigeons How money is Vince Vaughn? So money that he still oozes charm long after his *Swingers* one-phrase repertoire has run dry. As Lester "the Mo-Lester" Long, he haunts and complements Joaquin Phoenix's protagonist like a psychotically smooth Trey with chaps and a cowboy hat instead of chain wallet and L.A. club lingo. Phoenix plays Clay, a small-town gas station attendant who gets caught up in an endless web of trouble when he sleeps with his best friend's wife (Georgina Cates). When said friend finds out, he commits suicide and frames Clay for the "murder." A series of unfortunate killings perpetrated by everyone except Clay follows, prompting the arrival on the scene of an FBI agent (Janeane Garofalo). The out-of-towner, truck-driving Lester might be immediately suspect if it weren't for his magnetic friendliness; Vaughn infuses Lester with a Southern-accented charm soaked through with a hilariously likable dementia. Phoenix does a believable good guy—unwitting sidekick turn, and Garofalo is at her deadpan best, but it's Vaughn who substantiates a passable script with his one-person shtick that entertains you as much as it freaks you out. (1:44) *1000 Van Ness, Piedmont, Shattuck.* (Lapid)

The Emperor's Shadow This \$5 million Hong Kong-China co-production is a stunningly staged and photographed period epic, arguably scoring as the most lavish, eyeball-searing Sino-spectacle to date. See it—on the big screen while you have the chance—to believe it. Set against breathtaking natural landscapes, the imperial retinue, the costumes, the archaic musical instruments, the teeming masses, the magnificent interiors of the emperor's palace, the famous historical entities, and the mass executions filling a river with blood are all rendered with meticulous, museumlike precision. Like DeMille before him, director Zhou Xiaowen (*Ermo*) has abruptly shifted from the intimate, gritty, urban environs of past films and opted for historical splendor. The story—involving the Qinsihuangdi (China's first emperor, played by Jiang Wen); his spoiled, crippled first daughter (Xu Qing); and a musical genius (Ge You) who's the emperor's childhood best friend—is set in a time (the establishment of the Qin dynasty in 236 B.C.) that's unfamiliar even to Chinese filmgoers. The effect is the evocation of a kind of unforgiving, Old Testament universe that's both alienating and seductive. The plot meanwhile twists and turns just enough to carry us through the monumental sets built at China's Xian Studios. (1:46) *Four Star.* (Lu)

Ever After: A Cinderella Story The age-old Cinderella tale gets a predictable '90s treatment in this Andy Tennant film, forgoing magic and blind faith for brass-tacks realism and self-consciously (though welcome) p.c. notions. Drew Barrymore, far from the downtrodden, warbling, spineless Cinderella of Disney and book, almost single-handedly runs her dear departed daddy's farm, repaying her antagonists with physical violence more

than once. Dougray Scott, far from the dashing, vaguely chivalrous prince of same, shuffles around and whines about his coddled upbringing vs. socialistic tendencies. Minus pumpkin chariots and fairy godmothers, the courtship and hardship of the swooning couple takes on a Grimm-lite hue, trading the not-so-feminist climax of marrying upwards for a simple, semi-harsh lesson in karma. Despite a weak finale, cheap and reaching name-dropping (Cinderella's friends with *Da Vinci*?) and a useless one-dimensional villain named LePieu (oh please), the cinematography is lush enough, Barrymore polished enough, costumes fancy enough, and familiar tale comfortable enough to make for a pleasing teenage date movie or mindless brain-candy afternoon. (2:01) *Galaxy, Oaks.* (Summer Burkes)

Firelight From the moment you connect with the icy European landscapes of the film's locales, you might start to worry that *Firelight* will begin and end like most English period films, in which romances wind their way through sterile English hearts and self-destructive European passions. They begin sincerely but usually end as bitter and barren as the English countryside. Thankfully, writer-director William Nicholson (*Nell, Shadowlands*) flushes his protagonists' hearts with a synergetic passion that promises to overcome their emotional impoverishment. Desperate to pay off her father's debts, a delicate young Swiss named Elisabeth (Sophie Marceau) agrees to bear a child for Englishman Charles Goodwin (Stephen Dillane), whose wife is an invalid. The arrangement starts out discreetly, with three nights in a remote French hotel, but passion and obsession sparkle in the firelight of their evening encounters. Seven years after giving up the child after birth as agreed, Elisabeth cannot forget her, and she travels to England to become her governess. The daughter is ignorant of the identity of her mother, and Charles is shocked at and hopelessly intrigued with Elisabeth's sudden reappearance. Nicholson pulls off an elegant film that's scattered with some contrivances spawned by the story line—the daughter (Dominique Belcourt) is a spoiled brat, Charles's estate is threatened with bankruptcy, Elisabeth spies on Charles's frequent swims in the icy lake with a longing glint in her eye. But Marceau and Dillane dole out their emotional fervor in docile and pleasing amounts, and even Belcourt gradually grows on the protagonists and the audience. Nicholson subtly renders emotional intrigue and details the quiet erosion of the human heart, but even more refreshing is the reprieve from your typical dour English romance and the potential for a—gasp!—happy ending. (1:45) *Opera Plaza, Shattuck.* (Lapid)

Gadjo dilo A "handsome stranger" (the translated title, connecting it to such American ritualist fare as *Picnic*) from Paris drifts into a Romy (Gypsy) village one night searching for a singer and befriends a man in the middle of a righteous bender. Director Tony Gatlif, him-

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self half Rom, has made a film that breathes with music, profanity, dancing, color, and drops the viewer into the present tense with a free-wheeling, loopy, even fearless camera style. The opening credits, a dizzying point of view endlessly swiveling, incarnates the wandering spirit nicely. (1:37) *Four Star, Shattuck*. (Crouse)

• **The Governess** Writer-director Sandra Goldbacher's *The Governess* generates a novel kind of tension for an English period film, as kinky as Minnie Driver's face is trapezoidal. Rosina (Driver), a Jew in a London ghetto, goes north—under cover of Protestantism and an assumed I.D.—to tutor a stringy child, Clementina Cavendish (Florence Hoath). Mrs. C. (Harriet Walter), a cobwebby, Miss Havisham type, is lost in a worldly past of her imagination, while Mr. C. (Tom Wilkinson) is absorbed in studies of scientific photography. "Mary," who among other things is an artist, an actor, a teacher, a scientist, and a free-love advocate, inevitably ends up as assistant to the Mister. The affair goes from science to sex as they begin a battle of gazing through the great cedar camera at each other's naked bodies in two hammy sequences. The sensualist son, Henry (Jonathan Rhys Meyers), a swollen-lipped male faun of astonishing nubility, sucks the wind and other great things out of a viewer in his part of the film, turning back the sea with the force of his nudity. (1:54) *Embarcadero*. (Crouse)

• **The Impostors** There's nothing worse than a comic who thinks he's a great actor, except maybe a bunch of good, earnest actors who suddenly think they are very funny. Performing a sort of theatrical calisthenics, the cast of *The Impostors* ham, cheese, and chortle it up for an hour and a half, without a hint of wryness. Stanley Tucci's roster of luminaries (Lili Taylor, et al.) is like an orchestra of prima donnas, everyone trying to out-aria each other and producing only ugly cacophony. Tucci is perhaps too much the actor's director, and he gets trampled over here, eliciting none of the delicate touches that made *Big Night* so wonderful. He has attempted to craft an old-style farce/screwball comedy, but he's forgotten that in the '30s and the '40s, no one was trying to make a '30s-style screwball comedy. The actors were just doing what the director told them to. Judging by the press notes and the end product, it is not good for actors to have fun; they just muck things up. (1:42) *Shattuck*. (Johnson)

• **Insomnia** One of the most stylish and eerie Euro-thrillers to wash up onto these shores in some time, *Insomnia* tells the story of a Swedish homicide detective (Stellan Skarsgård) who is imported to investigate the killing of a schoolgirl in Norway. After an accidental shooting during a stakeout, the detective begins a little cover-up of his own, setting into motion a bizarre fraternal bond with the killer and a psychological unraveling that would make Polanski beam. Neophyte Norwegian director Erik Skjoldbjærg contrasts the darkness and secret-filled shadows of the story with

the unnerving brightness of an Arctic summer (where the sun never sets), creating a film *blanc* in which exposure, both figuratively and literally, is everywhere. The amazing Skarsgård (*Breaking the Waves*) adds another dimension to the film, making the smoothed-over tics of his character bubble to the surface as moral ambiguity eats away at his confidence and sanity. As cold and harsh as its icy landscape, *Insomnia* sets a chilling tone that releases neither the characters nor the complicated viewers from the film's guilt-ridden mire. (1:32) *Albany, Lumiere*. (Fear)

• **It's in the Water** A queer farce about a well-heeled, well-behaved 'burb whose veneer of normality hides a "seething hotbed of homosexuality." (1:40) *Metro*.

• **Lolita** There is hardly a moment in *Lolita* when director Adrian Lyne isn't pummeling us with the alleged sensuousness of Dominique Swain. From the first shot of her, lying in the grass as a sprinkler turns her white dress transparent, to the oozing chocolate sauce in a soda shop, to the endless pantie shots, Lyne practically waves a flag, screaming "You're implicated! See, she's attractive to you too; aren't you sickened?" The problem is that Swain, all petulance and childish manipulation, can't conjure up even a hint of depth or sexual timbre. Jeremy Irons is a problem too, so weighted with his usual fey anguish that Nabokov's dark humor barely shows. The sad thing is, there are some nice things in here—some literate dialogue and a crazily over-the-top Frank Langella as Clare Quilty—and I wanted with all my might to root for this film in the light of its censorship problems. Lyne's filmmaking (*Fatal Attraction*, *Indecent Proposal*) has displayed a tendency toward misogyny, xenophobia, and a bunch of other stuff, but he did make the remarkable *Jacob's Ladder*, and he does have skills. Unfortunately, he isn't able to restrain his exploitation-colored eye here, and *Lolita* suffers greatly for it. (2:17) *Act 1 and II, Embarcadero, Piedmont*. (Johnson)

• **Mulan** I came to the *Mulan* review by way of a snicker and scorn and have returned humbled by simple, childish fun. What was potentially a perfect romp of delicious camp for a budding critic to deconstruct has instead proved to be one of the funniest and prettiest movies of the year. Disney! Chinese characters! Women! Who woulda thunk it? But they do everything right here, balancing comedy with thrills and reverence for an old tale with Eddie Murphy (in his best screen performance) as a blasphemous little dragon. Mulan, the warrior woman of legend, even gets to remain strong and independent in the end—no tail for legs this time, sister. For a studio infamous for *Song of the South*, *Mulan*, with its nearly entirely Asian American cast, is remarkable, as well as easily one of the best things Disney has done in years. And only four songs! (1:27) *1000 Van Ness*. (Johnson)

• **Next Stop, Wonderland** This film should take heed lest it fall headlong into that indie cliché hinging on the

quirky fate/anti-fate love story. But it has its moments. Hope Davis (*The Daytrippers*) plays Erin, a pessimistic, love-weary nurse newly re-dumped by her activist boyfriend, who complains in his videotape breakup, "You never come with me to my rallies!" Erin's mom buys her a personal ad in the local paper, and she goes on a string of amusingly bad dates centering on a Ralph Waldo Emerson quote. She finally meets Alan (Alan Gelfant), an ex-plumber and marine biology student whose life cosmically parallels her own. Pluses include some cool Brazilian music, a scenic Boston background that highlights the warmth-coldness of said protagonists, and a fitting analogy about how you can feel less lonely by yourself than on a train crammed with numb faces—Muni commuters, you know what I'm talking about. (1:36) *Embarcadero*. (Lapid)

• **A Night at the Roxbury** One of the few reliably funny recurrent skits on *Saturday Night Live* in recent years has had Will Ferrell and Chris Kattan as two seemingly coke-addicted, desperately "hip" losers who trawl through Manhattan clubland, rebuffed over and over by all womankind. Of course, a three-minute sketch is one thing, a feature another—and just weeks ago, this latest theatrical knockoff looked like another dire addition to the sinking track record of *SNL*-drawn movies (i.e., *Stuart Saves His Family*, *Blues Brothers 2000*). Paramount pulled some emergency retooling since the late-August sneak previews, however, and now the John Fortenberry-directed pic stands as an amiable if featherbrained diversion. Relocated to sunny Beverly Hills, the hapless Butabi brothers have a dream—to open their very own upscale club. If they also can lose their dual virginities as well en route, double cool. Mission is accomplished after various mildly wacky adventures. Routinely written and directed, this is no great shakes, but it's painless dumb fun. (1:27) *Alexandria, Century Plaza, Emery Bay, Empire, Jack London, Regency I, Shattuck*. (Harvey)

• **One True Thing** Get out your handkerchiefs: *One True Thing* is the weepiest weeper since *Terms of Endearment*. It's the story of a callow young woman (Renee Zellweger) whose father (William Hurt) forces her to quit her job as a writer for *New York* magazine and come home to take care of her sick mother (Meryl Streep). It's a festival of strong performances (Zellweger's petulance and buttoned-up style help her hold her own against Streep, who has a particularly juicy role); but the narrative, in which secrets are revealed, character is forged, and familial bonds are strengthened, is manipulative as hell. That, combined with a message that ends up being more than a little regressive, makes it difficult to recommend this pic. (2:01) *Century Plaza, Emery Bay, Jack London, Kabuki, 1000 Van Ness, Orinda, UA Berkeley, Vogue*. (Wolf)

• **The Parent Trap** It's nice to see, in the current torrent of pre-testosterone karate chop/building explo-

Continued on page 122

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From page 121

sion movies, a small rivulet of films aimed at young girls. *Madeline*, *Mulan*, and now *Parent Trap* all set their sights on the pigtail set, with varying results. *Trap*'s filmmakers, while earnest and kindly, may have underestimated how much little girls have changed since the original *Parent Trap* put Hayley Mills on the map. Most of the children at a recent screening wriggled and grew increasingly restless under its unremitting barrage of eye-watering, slo-mo hugs and sensitive parental pats. It may well be that *Mulan*, with her kick-ass and kung fu, is closer to the new hero grrrl than *Trap*'s teeth-grindingly cute red-head/s. The twin trick is well done, however, and Lindsay Lohan is bright as a new penny in a role where gleaming is all she has to really do. (2:04) *Oaks*. (Johnson)

Pecker A bubbling piece of hamburger is studied through photobug Pecker's viewfinder. Pecker (Edward Furlong) works at the Sub Pit.

which the owner insists "ain't no art gallery." It becomes one, though, to the tune of gallery owner Lili Taylor dropping in to see Pecker's innocent snaps of rats humping in a garbage can, of his girlfriend at her Laundromat, of a prostitute dry-shaving her legs on a bus. A *Vogue* photographer is soon profiling Pecker with a self-satisfied smile, stating, "He's poor. He's white. But he sure ain't trash." *Pecker* the film ain't trash either, just stultified and normal. Though an outrageous beaver shot suggests that John Waters won't ever truly cross over, few films are as Teflon safe as *Pecker*—which is famine from a trash gourmet. (1:27) *Embarcadero, Piedmont, Shattuck.* (Crouse)

➤ **Permanent Midnight** Adapted from the biography of Jerry Stahl, *Permanent Midnight* runs like an L.A., heroin version of *Leaving Las Vegas*. Ben Stiller portrays the Hollywood writer as an emotionally damaged New York transplant settling into that unsettling L.A. dichotomy of the wicked and the clean. Former addict Kitty (Maria

Bello) immediately connects with him, and they spend a long night in a hotel room where he relates his story in flashbacks. Director David Veloz depicts a seedy surreality and lacquered grotesques in the power brokers who support Stahl's edgy marketability and alternately overlook his drug addiction and show disdain for his inability to make it fashionable. Veloz and Stiller pull off a freak-show descent that gags you with disgust and morbid amusement. The payoff of the movie sits precariously in the juxtaposition of the talented addict and the newly reformed Stahl, who fulfills his 12 steps by working at an L.A. burger barn and discusses his former addictions on *Geraldo* and *Maury*. It's a *Trainspotting*-style resolution that makes us — Stahl and the viewer — wonder which hell we should be absorbed into. (1:35) *Bridge, California, Grand Lake.* (Lapid)


Ronin Ronin returns John (French Connection II) Frankenheimer to France, where an international band of mercenaries—once government operatives, “back in the late un-

pleasantness"—unite under the sign of capital to recover a mysterious suitcase. Among the thugs: Robert De Niro's grumpy old Sam, ex-CIA and apparently unable to shave, and Jean Reno's affable Vincent, a cuddly "coordinator" with a heart of Camembert. Between these two icons of ambiguous late-century manhood a sort of romance blossoms. Wounds open and landscapes are rear-projected. Never even approaching the *tricolore* triumphs of Frankenheimer's awful, if ostensibly Melvillian, *Grand Prix*—James Garner! Toshiro Mifune! Yves Montand!—the rest of *Ronin*'s cast is driftwood. Stellan Skarsgård and Sean Bean grimace, Jonathan Pryce snarls through a rough brogue, and an oft-mentioned "cripple in a wheelchair" is never shown—though, given the film's *Playhouse 90*-goes-*Mission: Impossible* level of mediocrity, a sudden cameo by Jon Voight would scarcely have raised eyebrows. Somebody wake the director. We could use a little more character here. And a lot more silence. (2:01) *Century Plaza, Emery Bay, Jack London, Kabuki*

1000 Van Ness, Stonestown, UA
Berkeley. (Stephens)

Rounders Matt Damon, conflating his hopeful lawyer from *The Rainmaker* with *Good Will Hunting*'s MC Genius, seems to still not have learned how to register love. This is a problem in *Rounders*, as we are supposed to believe he gives up his passion (poker) for his girlfriend and that he goes back to it again for a friend. The movie doesn't help him out at all, showing no scenes of affection between him and his girlfriend and depicting his friend, whose name—get this—is Worm (Edward Norton), as a detestable piece of garbage. No one in *Rounders* gives off any rays of inner life, or any life, except John Turturro, who seems cursed to show up as the only legit guy in every lily-white-boy-as-tough-kid star vehicle. Admirable for its restraint in the face of the temptations of melodrama, *Rounders* is restrained from breathing as well, as much a con as any Damon's and Norton's characters cook up. (2:00) *Presidio*. (Johnson)

➤ **Rush Hour** So there's this cop (Chris Tucker) who's a bit of a "loose cannon" because he doesn't "play by the rules." He gets paired with a "fish-out-of-water" Chinese detective (Jackie Chan) who's tracking a kidnapper. Initially they don't get along, see, but then they band together to get this creepy criminal guy, and stuff gets blown up *real* good. While *Rush Hour* is a blatant star vehicle chock-full of clichés, credit Chan for lifting it above the dung-heap level. The H.K. icon's last couple of American endeavors have been less Hong Kong and more Hollywood Knows (what sells, that is), but this film is a fine showcase of jaw-dropping stunts and choreographed ass walloping for the uninitiated. Even saddled with second-banana duties (Tucker's wanna-be-Eddie-Murphy-isms test the viewer's patience), Chan carries the film with grace. By no means a *Police Story* (arguably Jackie's best film), *Rush Hour* is fast-paced enough to keep Chan fans and sugar-rush film fanatics grinning shamelessly in their multiplex seats. (1:37) *Alexandria, Century 8, Century Plaza, Emery Bay, Grand Lake, Kabuki, 1000 Van Ness, Stonestown, UA Berkeley.* (Fear)


The Saltmen of Tibet Shot with an iron tenacity and a naked, epic sensibility despite the intimacy with the subjects, *The Saltmen of Tibet* tracks the trek of four men to northern Tibet's holy lakes to obtain the precious salt that forms the basis of their nomadic existence. The film is captivating not because of the total immersion in their story but because of the myriad stylistic choices director Ulrike Koch makes during and after filming; she is so intent on the swatches of red, the mountains, and the tight, burnt skin of the saltmen themselves, playing as poetry, that the film often comes across as a forced breeding of John Ford's insistent mesas and Bob *Nanook of the North* Flaherty's wish for timelessness. Koch, a student of Vittorio Storaro's school of lushness and solid beauty, wrings from video and

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vérité a tale that is enduring, austere, and itself rather holy and righteous. (1:50) *UC Theatre*. (Crouse)

Saving Private Ryan This story of an army captain (Tom Hanks) leading a group of dogfaces into enemy territory to save one man (Matt Damon) reeks of Stephen Spielberg's trademark sentimentality. What's so surprising about *Saving Private Ryan* is how the treacle that usually mars his films takes a backseat to sheer horror. While many films about World War II take the war-is-hell route, few succeed as well as this one in showing war as hell. It's closer in kin to the angsty Vietnam pictures of the '80s, with its portrayal of the soldier as animal and warfare as chaotic, sudden, and unforgiving, particularly in the film's opening D-Day scene—there may not be a more violent and gut-wrenching sequence in the history of war films. By no means the last word on WWII that Spielberg might like it to be, *Private Ryan* has enough powerful moments to be forgiven even the most maudlin of Hollywood manipulations. (2:48) *California, Kabuki, 1000 Van Ness*. (Fear)

Simon Birch Author John Irving, allegedly wanting to make it clear that this is a liberal "interpretation" of his huge best-seller *A Prayer for Owen Meany*, requested a character name (and hence the lucrative tie-in title) be changed and the story credit read "as suggested by" rather than "based on." He was wise to distance himself: this movie stinks. Scenarist—first time director Mark Steven Johnson (whose big prior achievement was writing both *Grumpy Old Men* pics) jettisons most of the novel's subplots and thematic complexity. What's left is your basic summer-that-changed-my-life childhood memory piece, so flatly manipulative and sentimental it resembles a misfired *Hallmark Hall of Fame* special. The fawned-over title character, a growth-stunted, precocious 12-year-old, is played by Ian Michael Smith; Joe Mazzello is the pal who learns Laughter, Wisdom, and Sorrow from their friendship, narrating the saga from later adulthood (via a briefly seen Jim Carrey). The juvenile actors are uninspired, while adults Ashley Judd, Oliver Platt, David Strathairn, and Dana Ivey get no favors from Johnson's treacly approach either. (1:55) *Colma, Galaxy, Regency II*. (Harvey)

Six-String Samurai This apocalyptic, *Mad Max*-y, kung fu Elvis fable from director Lance Mungia finds its sword-wielding, guitar-slinging hero (Jeffrey Falcon) wandering the postnuke Nevada badlands on his way to Vegas. Picking up a stray waif along the way, he battles death and his henchmen en route to be crowned as the new king. Over and over again. It's an odyssey. Depending on your perspective, this might've seemed like a promising idea, but there's about a music video's worth of inspiration (and it looks like one too), and it dies a thirsty-for-better-ideas death in the desert. (1:31) *Four Star*. (Cowles)

Slums of Beverly Hills You are obviously meant to just love Vivian (Natasha Lyonne), the pouty, pre-

cocious redheaded center of *The Slums of Beverly Hills*. Without her you'd be left with a teeming pool of unlikable and squalid people who represent the worst aspects of Jewish stereotypes. Vivian's father, Murray (Alan Arkin), is an irresponsible no-good-nik who constantly moves his family to avoid paying rent. So the family must rely on Murray's brother, a tightwad (whoa, that's breaking the mold) who tortures Arkin before handing over any cash. The intentions seem good here—Jewish families certainly are often difficult and complex, but there is also an honesty and warmth in all that squabbling and vulgarity that gets little play in *Slums*. If this film had been made by, say, Fellini or Satyajit Ray, we might have laughed lovingly at all the roiling, thorny family foibles, but in Tamara Jenkins's hands, the characters struggle under an unforgiving fluorescent bulb. (1:31) *Oaks, Opera Plaza*. (Johnson)

Smoke Signals Based on Sherman Alexie's short-story collection *The Lone Ranger and Tonto Fistfight in Heaven*, *Smoke Signals* won the Audience Favorite Award and a lot of attention at Sundance as the first feature film billed as "written, directed, and coproduced by American Indians." This may be a case of people virtually willing themselves to like a not-so-good movie because of its representational importance. Everything that's impudent, dynamic, and envelope-pushing about Alexie's writing (*Reservation Blues*, *The Indian Killer*) on the printed page gets drained away here by Chris Eyre's rhythmless, awkward direction. What's left is a dully literal-minded basic construct in which the road trip angry young Victor Joseph (Adam Beach) takes to claim his long-absent father's ashes are intercut with hammer-obvious flashbacks to childhood traumas, etc. Victor is accompanied by geek-cum-budding shaman Thomas-Builds-the-Fire (a very irksome, one-dimensional Evan Adams). The performances are routine to poor, but that's more Eyre's fault than the actors'. A potentially powerful core theme—"How do we forgive our fathers?"—is reduced to healing-transformative-journey clichés here, however well intended the effort. (1:29) *Opera Plaza, Shattuck*. (Harvey)

A Soldier's Daughter Never Cries It's an unfortunate light that glares on the emotional aridity of Merchant-Ivory-Jhabvala in *A Soldier's Daughter Never Cries*, based on the autobiographic novel by the daughter of James Jones. In England, in "olden times," their mute, bottled-up characters and fractured tableaux portend violent implosions; that doesn't really work in the 1970s America of this film. Merchant's crew is much too tidy for the vulgarity of the United States, and it goes around trying to sweep any potential ugliness under the rug like timid groundskeepers at a Florida University frat house. Consequently, several story lines are nudged aside before they get too messy, leaving no real relationships—the parents love each other, the kids love their parents, Dad dies nobly—

Continued on page 124

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FIRST RUNS

From page 123

so that the only interesting character is Billy, the adopted son who doesn't say much. Though the film is ostensibly about Channe, the daughter, director Ivory can't help but be obsessed with yet another emotionally throttled male. (2:04) *Albany, Clay*. (Johnson)

► **The Storm Riders** This is it folks, the Hong Kong über-production of the year: defying "H.K. film is dead" hearsay with a giant budget, *Titanic*-size returns at the box office, and all-or-nothing ambition. Cramming in all the plot and characters from a stack of Ma Wing Shing's *Under Heaven* comic-books into 128 minutes, the story is cluttered beyond belief, and those who don't know the comic book by heart will

probably pine for Cliffs Notes early on. Here are the basics: Orphans Wind (Ekin Chang) and Cloud (Aaron Kwok) are taken under the wing of warlord Conquer. He raises them to be his top disciples, only to turn on the pair when a doom-laden prophesy predicts defeat at their hands. There's a quest to find a pair of magic swords, a tragic love triangle, a thrilling battle with a fire demon, and many a moment that can send chills up the spine if your receptors are open wide enough. Old-time H.K. fans beware. This is state-of-the-art computer-generated style over substance, custom-made for a generation weaned on Jade-man comics, Street Fighter II tournaments, and Sony Playstation opening sequences. Depending on your Tekken 3 skill level, *The Storm Riders* is either the second coming or the devil incarnate. I thought it

worked fine as first-class escapism. (2:08) *Four Star*. (Patrick Macias)

► **Strangeland** All we know is that the tag line goes, "So much flesh, so little time," and Audrey said it was really gross. (N/A) *Century 8, Colma, Grand Lake*.

► **There's Something about Mary** The Farrelly (Peter and Bobby) brothers' *Mary* sharpens itself early with a primal flashback scene of prom night, when Ted (Ben Stiller), picking up Mary (Cameron Diaz), is emotionally mauled by her stepfather, is beaten when he tries to make friends with her retarded brother, and finally causes the ultimate Freudian damage in a gag that involves a zipper, two doves, Markie Post (of TV's *Night Court*), peeping Tom and masturbation accusations, and a bathroom that becomes an impromptu museum of mutilated genitals. Thirteen years later it's the present day, and Ted's obsession with Mary persists and infects two con artists/suitor (Matt Dillon and Lee Evans). From there the movie heads off into a slash-and-burn infernal chase. Cutting a wide, painful swath that wavers between odious, shameless, frank, convulsive, and gleeful, the Farrellys then pick at taboos, and viewers have no choice but to wait for the scabs of intrusive jibes to dry. Faced with such remarkably gauche material, particu-

larly in the scenes of mentally challenged people, some of the audience alternated between revulsion and laughter while others were zombified, arrested by a vision so horrible and gross as to be hypnotic. (1:55) *Century Plaza, Emery Bay, Jack London, Kabuki, 1000 Van Ness, UA Berkeley*. (Crouse)

► **Touch of Evil** Seeping out of Hollywood's muffler in early 1958 to no one's great notice or approval, *Touch of Evil* is now seen as a crucial strung-out noir film and is possibly the most copied and most influential Orson Welles film. This significantly reworked rerelease won't change that. It ups the ante for all restorations to follow—calling for even more faithful, imaginative resurrections of magnum opera as opposed to quick-fixed prints. Producer Rick Schmidlin, editor-ace soundperson Walter Murch, and *Chicago Reader* critic Jonathan Rosenbaum have performed a devotional reimagining derived from impassioned notes that Welles made after seeing the original studio cut of the film. This recirculation of *Touch of Evil* changes the rules of the game slightly. Rather than lessening that which may confuse viewers—brutal black-or-white photography, sputtering clumps of sound that Welles directed into a hyperreality—this resurrection of *Evil* is dirt-

er than ever. (1:53) *Opera Plaza, Shattuck*. (Crouse)

► **The Truman Show** (1:44) *Galaxy*. **Urban Legend** What happened to horror? Not that the slasher film integral to the genre ever went away, but in the post-*Scream* market it seems like a prerequisite for every gore-splattered flick to include a hip soundtrack, a recognizable TV teen cast (this one boasts a *Dawson's Creek* kid and a former Noxzema pitch girl), post-*Valley Girl* speak, self-referential jibes (Freddie Krueger as a college professor), and ample cleavage. This latest boasts a clever conceit: students on a college campus are getting violently murdered in the manner of classic urban legends, and unless a particularly resourceful student (Alicia Witt) figures out whodunit, she's next on the list. The scream quotient is high enough to get even a jaded reader of *Fangoria* to yell, "Don't go in there!" but *Urban Legend* requires a rather Herculean suspension of disbelief that muffles the fun, and frankly these *Party of Five*-with-a-killer type films are wearing out their welcome. (1:40) *Century 8, Colma, Coronet, Emery Bay, Galaxy, Grand Lake, UA Berkeley*. (Fear)

► **What Dreams May Come** *What Dreams May Come* may be the year's most depressing romance. It's meant to be a meditation on the persistence of true love, but its unleavened preoccupation with death makes it an epic downer. Even the much-hyped visuals can't save this maudlin film from its oppressive spirituality, one-dimensional characters, and muddled plot. Indeed, the visuals are part of the problem: It's cool to see paintings come to life, but ultimately the hyperreality of the effects wears thin and you end up realizing that you're just watching Robin Williams walking around in front of a blue screen. Williams travels through both heaven and hell to be with his love; viewers of this film merely tour the latter. (1:43) *Alexandria, Century 8, Century Plaza, Emery Bay, Empire, Jack London, 1000 Van Ness, Orinda, UA Berkeley*. (Wolf)

► **Who the Hell Is Juliette?** An answer to the titular question can be found in the picturesque contrast between the seaside beauty of Cuba and the inner decay of its slums. The true-life documentary film surveys the life of a Havana teenager whom director Carlos Marcovich cast in a music video. Juliette bears a striking resemblance to and shares a similarly troubled upbringing with Fabiola, the Mexican model she stars with—Fabiola has never discovered the identity of the father responsible for her green eyes, and Juliette's father left for New Jersey when she was a child. Juliette talks candidly and humorously, sharing her views on life, details of how she drifted into casual prostitution, and the fact that she blames her father for her mother's suicide. Fabiola, the dozen or so relatives she lives with, her neighbors, and inevitably her father all weigh in. The narrative overload dilutes and complicates Juliette's narrative, but the web gradually untangles, leaving you with a semi-fulfilling attach-

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ment to Juliette and a great postcard to Cuba's tourism board. (1:31) *Roxie*. (Lapid)

Why Do Fools Fall in Love Based on a true story, Gregory Nava's *Why Do Fools Fall in Love* unfolds as half love story and half ugly-fall-from-stardom epic—all framed within a courtroom drama. Frankie Lyman (Larenz Tate), lead singer for '50s doo-wop group the Teenagers, can't handle his sex, drugs, or rock and roll—a polygamist, he collects wives as his fame slips and his smack habit increases. Years later, the three Mrs. Lyman (Halle Berry, Vivica A. Fox, Lela Rochon) discover one another while trying to collect on his estate; melodrama and hilarity ensue. There are some nice moments in the film: vivid images of the black pop star experience of the '50s and '60s ("try not to piss off the white folks"), great music, Tilt-a-Whirl junkie-cam, and a cameo by Little Richard. There are a few cheesy moments, too, mostly in the form of ham-fisted sentimentality over a star who wasn't misunderstood as much as he was an asshole. And how many more blurry visions of carnality through a rainy windowpane need to be captured on film? The amount of disposable income you have in your pocket should determine whether you'll wait till this comes out on video. (1:56) *1000 Van Ness*. (Burkes)

The Young Girls of Rochefort Jacques Demy's *Les Demoiselles de Rochefort* is a lovers' roundelay in which the myriad seekers accidentally miss contact until the very end—so much the better for them to luxuriate in the beauty of Love as abstraction, free from its potentially banal, disappointing reality. It's Festival of the Sea week in the title's seaside town. Like the Three Sisters minus one, nonidentical twins Delphine (Catherine Deneuve) and Solange (actual sib Françoise Dorléac, who died in a car crash just after filming ended) only want to escape to the big city (Paris, of course). In their helmets of respectively blond and flame-red shag, frisking under floppy Easter-type bonnets—like everything else here, done in loud pastels against blinding op-art white—they're like pricey weimarers with the temperament of Siamese cats. *Rochefort* is open-air yet wildly stylized, as attractive and shallow as lip gloss. Made in 1967, it's as thoroughly of the moment as *A Hard Day's Night*. Yet this is another '60s—one of brass and strings and Campari-drinking "sophistication." Floating on the gorgeous current of Michel Legrand's upscale-pop melodies (and their dubbed studio singers), *Rochefort* is a perfect bauble—the ultimate movie that says "Don't hate me because I'm beautiful" but wouldn't care if you did. (2:04) *Opera Plaza*. (Harvey)

Your Friends and Neighbors You've heard of sex comedies? This is not just a bad-sex comedy... it's a hold-for-further-humiliation-after-bad-sex comedy. In the same placeless urban sterility as Neil LaBute's debut feature, *In the Company of Men*, deployed as its dissecting table, LaBute's new film follows

two moderately unhappy couples as they get unhappier, assisted by two free agents. Couple one is bland, horny Barry (Aaron Eckhart) and slightly nervous, sexually disinterested wife Mary (Amy Brenneman). Couple two is acting teacher (uh-oh) Jerry (Ben Stiller), who can't help but make any situation dire by "explaining" it to death, and Terri (Catherine Keener), whose contrasting terseness could stop trains. The rigidly formal compositions, recurrent locations, and rhyming situations of the film make it borderline too-derivative (think Mamet, right down to the rigorous scripting of each stammered sentence fragment). Still, superb performances, wicked plot mechanics, ruthlessly acerbic dialogue, and the sheer mercilessness of LaBute's contempt for these people make *Your Friends and Neighbors* as bracing as a slap of Hai Karate on a shaving cut. (1:40) *Kabuki, 1000 Van Ness*. (Harvey)

Rep Picks

Concert of Wills: Making the Getty Center One might safely assume that the creation of any public project as vast as the Getty Museum's new L.A. facility would be fraught with red tape, personality conflicts, and logistical dilemmas. Still, seeing them all played out in this new documentary by Susan

Fromke, Bob Eisenhardt, and veteran documentary maker Albert Maysles (*Grey Gardens*) is more dramatic—and intimidating—than you could imagine. The main players are renowned principal architect Richard Meier, who is concerned primarily with the multi-structure site's overall aesthetic integrity, and museum director John Walsh, whose driving concern is showcasing the Getty art collection. Both men are intelligent, committed, and intractable; while there's no on-screen yelling here, it's clear the million-square-foot complex's mammoth 14-year progress caused many a migraine and no doubt a few ulcers. Add in the two cents of various Getty Trust executors, board members, curators, construction companies, a headstrong garden designer, etc., etc., and you've got the brain-imploding extreme end of what a "collaborative" effort can be. Excellent background material if you're visiting the Getty anytime soon, and also a good way to feel a whole lot less whiny about your own "difficult" work environment. (1:40) *Sun/11–Tues/13, Fine Arts*. (Harvey)

Fragments* Jerusalem With this engrossing, epic personal documentary, Ron Havilio spreads out the life of his extended family over the bones of the history of the an-

Continued on page 126

From the co-creator of "Big Night."

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FIRST RUNS

From page 125

cient city in two three-hour cycles. Through photographs, home movies, interviews, stock footage, and old 78s of regional music, his fragments begin to traverse millennia, his relatives' personal memories trigger a collective historical point, and, of the latter, vice versa. Beginning with his recollection of the Mamila District, which has not weathered the years, and continuing into the second cycle, with his grandmother's funeral, the film's tumultuous world of Jerusalem is spread out with the implied vastness of a TV miniseries. This multipurpose, placid scrapbook realizes, in its own way, the days when film was a kind of secular religious event. The knotty yet meditative process of remembering, one in which *Fragments* weaves together the creation of the film (showing the subjects and the material, allowing the viewer in as well) makes for a unique and poetic study. (5:58) Sat/10, Yerba Buena Center for the Arts. (Crouse)

• **Lady from Shanghai** See "A Little Target Practice," page 65. (1:27) Fri/9-Thurs/8, Lumiere.

• **Landscape Suicide** James Benning's films stretch the definition of "documentary" into experimental realms that might well confound (or simply bore to death) fans of more conventional nonfiction cinema. Yet, if you surrender to their measured, "static," anti-editorializing, formalist detachment—and the trancelike undercurrent is hard to resist for long—Benning leaves deeper lasting impressions than many straight-up docs could manage. This earlier (1986) work successively scrutinizes two infamous murder cases: alienated Orinda teen Bernadette Protti's '84 stabbing of an irksomely in-crowd fellow classmate; and rural Wisconsin loner Ed Gein's '57 slaying of a local shopkeeper. (Gein's many other crimes, most involving cannibalistic elements, later provided inspiration for *The Texas Chainsaw Massacre* and other horror films.) Benning doesn't dwell on murder details, interview surviving witnesses, or try any overt psychologizing. Instead, he simply trains his camera on views of two wildly different landscapes—hilly, verdant, yet suburban-sterile Orinda and the desolate wintertime Wisconsin countryside—to suggest how environment breeds a reality-dislocating, potentially violent psychosis. There are also quasi-vérité acted segments (the Orinda victim gossiping away soundlessly on her bedroom telephone while the *Cats* original cast album plays; the two killers—played by Rhonda Bell and Elion Sucher—reciting their court testimonies in numbed fashion) that feel both stylized and chillingly real. Austere but often beautiful to look at, Benning's movies are minimalist exercises with haunted souls. *Landscape* plays with his first film, 1972's *Time and a Half*. (1:35) Sun/11, San Francisco Art Institute. (Harvey)

• **"Universal Horror"** See Film pick, above. Oct. 9-31, Castro. ■

REP CLOCK



Roots: Israeli filmmaker Ron Havilio appears at the weekend screening of his two-part historical-autobiographical documentary *Fragments*Jerusalem* at Yerba Buena Center for the Arts. See Rep picks, above.

Schedules are for Wed/7 through Tues/13 except where noted. Double features are noted with a ■. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *Delicatessen* (Jeunet and Caro, 1991) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$5. *The Entire History of the Louisiana Purchase* (Oppenheimer, 1998) with shorts Sat, 8:30.

BAYVIEW OPERA HOUSE 4705 Third St; 643-7292. \$1-2. *The Negotiator* (Gray, 1998) Fri, 7.

CASTRO 429 Castro; 621-6120. \$4.50-6.50. *East Palace, West Palace* (Zhang, 1997) Wed, 1, 3, 5, 7, 9; Thurs, 7, 9:10. "Universal Horror," through Oct 31; ■ *Frankenstein* (Whale, 1931) Fri-Tues, 2:15, 5:25, 8:35 and *The Bride of Frankenstein* (Whale, 1935) Fri-Tues, 3:50, 7, 10:10.

ISTITUTO ITALIANO DI CULTURA 425 Bush; 788-7142. Free. "Neorealismo Then and Now," Tuesdays through Oct 27: *I tre fratelli* (Rossi, 1980) 6.

JAPAN INFORMATION CENTER 50 Fremont; 356-2464. *The Doll Master and His Apprentice* with *The Kimono* Wed, noon.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568, ext 15. \$6. *TropiCola* (Fagin, 1998) Thurs, 7:30.

LARK 549 Magnolia, Larkspur; 924-3311. \$4-6. Call for Wed-Sun schedule. *High Art* (Cholodenko, 1998) Mon-Tues, 7, 9. **LUMIERE** California and Polk Streets; 352-0810. \$4.75-7.50. *Insomnia* (Skjoldbjærg, 1997) Wed-Thurs, 2:15, 4:30, 7, 9:15. *Lady from Shanghai* (Welles, 1948) Fri-Tues, 2:40, 5, 7:20, 9:30 (also Fri-Sun, 12:20).

MANA SAWA AFRICAN RESTAURANT 1803 Webster, Oakl; (510) 864-9190. \$2-4. *Yaaba* (Oueddraogo, 1989) Sun, 3:30, 5:30, 7:30.

PACIFIC FILM ARCHIVE 2625 Durant, Berk; (510) 642-1124. \$3.50-6; \$7.50 double feature. "ARTE: Television Without Borders," Wednesdays through Oct 28: *Richter, the Enigma* (Monsaingeon, 1998) 7:30. "Neorealism," Thursdays through Oct 29: *The Flowers of St. Francis* (Rossellini, 1950) 7, "Hungarian Cinema: Then and Now," through Oct 30: ■ *Father* (Szabó, 1966) Fri, 7:30 and *The Round-Up* (Jancsó, 1965) Fri, 9:20; ■ *The Falcons* (Gaál, 1970) Sat, 7 and *Cold Days* (Kovács, 1966) Sat, 8:45. "African Cinema," through Oct 25, and "Third World Cinema," through Oct 26: ■ *Afrique, je te plumerai* (Teno, 1992) Sun, 5:30 and *Wend kuunl* (Kaboré, 1982) Sun, 7:15; *In My Father's House* (Ouaz-

zani, 1997) Mon, 7. "Alternative Visions," Tuesdays through Oct 27: *Four Corners* (Benning, 1997) with director in person 7:30.

PARKWAY 1834 Park, Oakl; (510) 814-2400. \$3; after 4pm must be 21 or over. *Smoke Signals* (Eyre, 1998) Wed-Thurs, 6. *Armageddon* (Bay, 1998) Wed-Thurs, 9. *The Negotiator* (Gray, 1998) Wed-Thurs, 7; Fri-Tues, 9:45 (also Sun, 3). **54** (Christopher, 1998) Wed-Thurs, 9:45. *The Governess* (Goldbacher, 1998) Fri-Tues, 6 (also Sat, 3:30). *Lethal Weapon 4* (Donner, 1998) Fri-Tues, 9 (also Sun, 3:30). *Return to Paradise* (Ruben, 1998) Fri-Tues, 7 (also Sat, 3).

RED VIC 1727 Haight; 668-3994. \$3-6. *Midnight Cowboy* (Schlesinger, 1969) Wed, 2, 7:15, 9:40. *Gimme Shelter* (Maysles, et al., 1970) Thurs-Fri, 7:15, 9:20. *Picnic at Hanging Rock* (Weir, 1975) Sat-Mon, 7:15, 9:30 (also Sat-Sun, 2, 4:15). *The Truman Show* (Weir, 1998) Tues, 7:15, 9:30.

ROXIE 3117 16th St; 863-1087. \$3-6. *Who the Hell Is Juliette?* (Marcovich, 1998) Wed-Thurs, 6, 8, 10 (also Wed, 2, 4). *Bad Manners* (Kaufer, 1997) Fri-Tues, 6, 8, 10 (also Sat-Sun, 2, 4).

SAN FRANCISCO PUBLIC LIBRARY Larkin and Grove Streets; 557-4515. Free. "Road Trips": *Jupiter's Wife* (Negroponte, 1994) Thurs, noon.

UC THEATRE 2036 University, Berk; (510) 843-6267. \$4-6.50. ■ *Henry Fool* (Hartley, 1998) Wed, 7 and *Amateur* (Hartley, 1994) Wed, 5, 9:30. ■ *The Stuntwoman* Thurs, 7:05 and *Yes, Madam* (Yuen, 1987) Thurs, 5:10, 9. *The Saltmen of Tibet* (Kock, 1997) Fri-Sun, 4:40, 7, 9:20 (also Sat-Sun, 2:20).

WEREPAD 2430 Third St; 824-7334. \$5. *The Student Nurses* (Rothman, 1970) Fri, 9. *Race with the Devil* (Starrett, 1975) Sat, 9.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-10. "¡El Super Show de Puro Pop!" through Nov 1: films and videos about the Mexican American experience Tues-Sun, 2:05, 4:10. "Rock, Paper, Video: Fac Yamaguchi and Valerie Soe" Wed, 8. **O Night Without Objects, a Trilogy** (Muse and Finley) with Muse in person Thurs, 7:30. "Desert Cliché: Israel Now—Local Images," through Nov 1: *Fragments*Jerusalem* (Havilio, 1997) with director in person Part 1, Sat, 6; part 2, Sun, 6. *Landscape Suicide* (Benning, 1986) with director in person Sun, 7:30. ■

MOVIE CLOCK



Snow job: Caroleen Feeney and Saul Rubinek play at cold civility.

'Bad Manners'

Feel-bad movie of the year?

A COMEDY of fighting, fucking, and wound fingering among the tweed-jacket set, *Bad Manners* comes out swinging and may well be the heir apparent to the below-the-

belt cinematic bitchiness crown that *Who's Afraid of Virginia Woolf?* laid claim to years ago. Like the Edward Albee masterpiece, *Bad Manners* is a cinematic adaptation of a play (David Gilman's *Ghost in the Machine*) that involves two couples of academic repute who spend several liquor-fueled days tearing into one another like rabid beasts. Matt (Saul Rubinek) is traveling to Harvard to deliver a lec-

ture on random patterns in a composer's work, aided by a vixenish girlfriend (Caroleen Feeney), who specializes in computer meta-games ("games that play themselves"). They accept an invitation to stay with Matt's old college flame (the long-lost Bonnie Bedelia), a fellow musicologist who lives in sublime disharmony with her professor husband (David Strathairn). After a \$50 bill turns up missing it's all backbiting and bitter pills, as a gossamer web of lies gets spun and the civilized protagonists play one-upmanship, Ivy League style. Director Jonathan Kaufer (*Soup for One*) immediately dispenses with any discreet charm these bourgeoisie might possess and does justice to Gilman's script, accenting the themes of game playing and betrayal with a controlled hand that never lets the viewer in on who's snow-jobbing whom. Every performance is pitch perfect, especially Strathairn's frustrated professor and Feeney's bumping-and-grinding game-inatrix. Like a car wreck of supremely eloquent proportions, *Bad Manners* won't allow the viewer to look away: it's a serious runner-up for feel-bad movie of the year. (David Fear)

Show times run **Wed/7-Tues/13** and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a ■. ♿ Wheelchair accessible. ♫ Listening device. **P** Free, reduced rate, or validated parking.

See Rep Clock, page 126, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♫ **P** Geary/18th Ave. 752-5100. *A Night at the Roxbury* 12:30, 2:45, 5, 7:30, 9:45. *Rush Hour* 12:15, 2:30, 5:15, 7:45, 10:15. *What Dreams May Come* 1, 4, 7, 10.

BALBOA 38th Ave./Balboa. 221-8184. ■ *Return to Paradise* Wed-Thurs, 12:40, 4:05, 7:50; *The Opposite of Sex* Wed-Thurs, 2:15, 6, 9:45. *There's Something about Mary* Wed-Thurs, 12:40, 2:55, 5:10, 7:25, 9:35. ■ *Simon Birch* Fri-Tues, 1:30, 5:45, 9:55; *One True Thing* Fri-Tues, 3:30, 7:45. ■ *Slums of Beverly Hills* 1:10, 4:20, 7:30; *Smoke Signals* 2:45, 5:55, 9:05.

BRIDGE Geary/Blake. 352-0810. *Permanent Midnight* 2:45, 5, 7:15, 9:30 (also Fri-Sun, 12:30).

CENTURY PLAZA ♫ **P** So. San Francisco, Noor off El Camino. (650) 742-9200. *Call theater for complete shows and times.* *Holy Man* Fri-Tues, 11:40a, 1, 2:30, 4, 5:05, 7:05, 7:50, 9:40, 10:25. *A Night at the Roxbury* Fri-Tues, 11:55a, 1:55, 3:55, 5:55, 7:55, 10. *One True Thing* Fri-Tues, 11:30a, 2:25, 5, 7:45, 10:30. *Ronin* Fri-Tues, 11:35, 2:20, 4:55, 7:40, 10:15. *Rush Hour* Fri-Tues, 11:55a, 12:35, 2, 3, 4:15, 5:15, 7, 8, 9:20, 10:20. *There's Something about Mary* Fri-Tues, 11:45a, 2:25, 5, 7:30, 10:05. *What Dreams May Come* Fri-Tues, 11:35a, 1:10, 2:15, 4:10, 5:10, 7, 8:05, 9:35, 10:35.

CINEMA 21 ♫ Chestnut/Steiner. 921-6720. ■ *54* Wed-Thurs, 2:30, 7; *Blade* Wed-Thurs, noon, 4:30, 9. *One Tough Cop* Fri-Tues, 1:15, 3:30, 5:45, 8, 10:15.

CLAY ♫ Fillmore/Clay. 352-0810. *A Soldier's Daughter Never Cries* 4, 7, 9:40 (also Fri-Mon, 1).

COLMA (METRO CENTER) ♫ **P** 280 Metro Center, Colma. (650) 994-2503. *Antz* Noon, 2:30, 5, 7:30, 10. *Blade* 1:45, 4:45, 7:45, 10:45. *One Tough Cop* Fri-Tues, noon, 2:15, 4:45, 7:15, 9:45. *Simon Birch* 1:15, 4:15, 7:15, 10:15. *Strangeland* Wed-Thurs, noon, 2:15, 4:45, 7:15, 9:45; Fri-Tues, 2, 7. *Urban Legend* Wed-Thurs, 12:30, 2, 3, 4:30, 5:30, 7, 8, 9:30, 10:30; Fri-Tues, 12:30, 3, 4:30, 5:30, 8, 9:30, 10:30.

CORONET ♫ **P** Geary/Arguello. 752-4400. *Urban Legend* Wed-Thurs, noon, 2:30, 5, 7:30, 10; Fri-Tues, 1:30, 4:15, 7, 9:45.

EMBARCADERO CENTER CINEMA ♫ **P** One Embarcadero Center, Promenade level. 352-0810. *The Governess* Wed-Thurs, noon, 2:30, 5, 7:30, 10; Fri-Tues, 1, 3:45, 6:45, 9:20. *Lolita* Wed-Thurs, 12:45, 4, 7, 9:56; Fri-Tues, 12:45, 3:30, 6:30, 9:10. *Love Is the Devil* Fri-Tues, 1:15, 3:15, 5:15, 7:30, 9:45. *Next Stop, Wonderland* Wed-Thurs, 12:15, 2:25, 4:40, 7:15, 9:30; Fri-Tues, 1:30, 4:30, 7, 9:50. *Pecker* Wed-Thurs, 12:30, 2:40, 5:10, 7:20, 9:40; Fri-Tues, 12:30, 2:45, 5, 7:15, 9:30. *Slums of Beverly Hills* Wed-Thurs, 12:10, 2:35, 4:50, 7:10, 9:20.

EMPIRE ♫ **P** West Portal/Vicente. 661-2539. *Call theater for complete shows and times.* *Antz* Fri-Tues, noon, 2, 4, 6, 8, 10. *A Night at the Roxbury* Fri-Tues, 12:30, 2:30, 5, 7:30, 9:45. *What Dreams May Come* Fri-Tues, 12:15, 2:45, 5:15, 7:45, 10:15.

FOUR STAR Clement/23rd Ave. 666-3488. *Buffalo '66* Wed-Thurs, noon, 6:10; Fri-Tues, 4, 10:10. *The Chambermaid* Wed, 2:10, 6:10; Fri-Tues, 11:45a, 6. *The Emperor's Shadow* Wed, 11:45a, 3:50, 7:55, 10:10; Fri-Tues, 1:35, 7:50. *Gadjo dilo* Wed-Thurs, 2, 8:10; Fri-Tues, 1:40, 7:45. *Pi* Fri-Tues, noon, 6. *The Storm Riders* Wed-Thurs, 3:50, 10:05; Fri-Tues, 3:30, 9:35. *Beast Cop* Thurs, 2,

6, 9:45; Sat, midnight. *Longest Night* Thurs, noon, 4, 8; Fri, midnight. *Six-String Samurai* Fri, midnight; Sat, midnight.

GALAXY ♫ **P** Sutter/Van Ness. 474-8700. *Ever after: A Cinderella Story* Fri-Tues, 11:15a, 1:45, 7:15, 10 (also Sat-Mon, 4:30). ■ *Lethal Weapon 4* Wed-Thurs, 1:45, 6:30; *The Avengers* Wed-Thurs, 11:45, 9. ■ *Armageddon* 1:15, 7 (no show Wed, 7); *The Truman Show* 11a, 10 (also Sat-Mon, 4:20). *Urban Legend* 11:30, 2, 7, 9:30 (also Sat-Mon, 4:30). *Simon Birch* Fri-Tues, 11a, 1:30, 7:15, 9:45 (also Sat-Mon, 4:15).

GENEVA DRIVE-IN Next to Cow Palace. 587-2884. *Closed.*

GREAT STAR 636 Jackson. 982-6644 (phone message in Cantonese only). *Call theater for shows and times.*

KABUKI 8 ♫ **P** Post/Fillmore. 931-9800. *Call theater for times.* *Antz*, *Blade*, *Holy Man* (starts Fri), *One True Thing*, *Ronin*, *Rush Hour*, *Saving Private Ryan*, *There's Something about Mary*, *Your Friends and Neighbors*.

LUMIERE ♫ **P** California/Polk. 352-0810. *Chalk* Fri-Tues, 4, 7, 9:45 (also Fri-Sun, 1). *Pi* Wed-Thurs, 2:30, 7:15. *Six-String Samurai* Wed-Thurs, 4:45, 9:30. *Young Girls of Rochefort* Wed-Thurs, 3:30, 6:30, 9:10.

METRO Union/Webster. 931-1685. *It's in the Water* 1:45, 4:30, 7:15, 10.

1000 VAN NESS ♫ **P** 1000 Van Ness. 931-9800. *Call theater for times.* *Antz*, *Blade*, *Citizen Kane*, *Clay Pigeons*, *One True Thing*, *Ronin*, *Rush Hour*, *Saving Private Ryan*, *There's Something about Mary*, *What Dreams May Come*.

OPERA PLAZA ♫ **P** Van Ness/Golden Gate. 352-0810. *Firelight* Wed-Thurs, 4:10, 6:50, 9:20; Fri-Tues, 4:10, 9:20. *Clockwatchers* Wed-Thurs, 4:20, 9:05. *Slums of Beverly Hills* 4:25, 7, 9:10 (also Fri-Sun, 1:25). *Smoke Signals*

Wed-Thurs, 7:05, Fri-Tues, 7:10 (also Fri-Sun, 1:10). *Touch of Evil* Wed-Thurs, 4, 4:30, 6:45, 7, 9:15, 9:30; Fri-Tues, 4:15, 6:45, 9:15 (also Fri-Sun, 1:15). *Young Girls of Rochefort* Fri-Tues, 4, 6:30, 9 (also Fri-Sun, 1:30).

PRESIDIO ♫ Chestnut/Scott. 922-1318. *Call theater for complete shows and times.* *Rounders* Fri-Tues, 1:50, 4:25, 7, 9:35.

REGENCY I ♫ **P** Van Ness/Sutter. 885-6773. *A Night at the Roxbury* 2, 4, 6, 8, 10.

REGENCY II ♫ **P** Sutter/Van Ness. 776-8054. *Simon Birch* Wed-Thurs, 12:30, 3, 5:30, 8, 10:30. *Holy Man* Fri-Tues, 12:30, 3, 5:30, 8, 10:30.

ST. FRANCIS Market/Sixth St. 362-4822. *Call theater for shows and times.*

STONESTOWN ♫ **P** 19th Ave./Winston. 221-8182. *Rush Hour* 1, 4, 7, 10. *Ronin* Wed-Thurs, 1:45, 4:45, 7:45, 10:30; Fri-Tues, 1:15, 4:15, 7:15, 10:15.

VOGUE ♫ Sacramento/Presidio. 221-8183. *One True Thing* Wed-Thurs, 4, 7, 10. *Ronin* Fri-Tues, 4:15, 7, 9:45 (also Sat-Sun, 1:30).

Oakland

CENTURY 8 ♫ **P** 8201 Oakport, Oakl. 562-9990. *Call theater for complete shows and times.* *Antz* Fri-Tues, 11:50a, 1:50, 4, 6, 7:55, 9:55. *Blade* Fri-Tues, 7, 9:30. *Holy Man* Fri-Tues, noon, 2:30, 5, 7:30, 10:30. *One Tough Cop* Fri-Tues, 11:45a, 1:45, 3:55, 5:55, 8, 10:10. *Rush Hour* Fri-Tues, 11:55a, 12:15, 2:20, 2:50, 4:45, 5:20, 7:10, 7:45, 9:45, 10:15. *Strangeland* Fri-Tues, 12:05, 2:15, 4:50. *Urban Legend* Fri-Tues, 12:45, 2:55, 5:10, 7:20, 10. *What Dreams May Come* Fri-Tues, 12:20, 2:35, 4:55, 7:15, 9:40.

COLISEUM FAMILY CINEMAS 7200 Bancroft, Oakl. 632-4100. *Permanently closed.*

GRAND LAKE ♫ **P** 3200 Grand, Oakl. 452-3556. *Call theater for complete shows and times.* *One Tough Cop* Fri-Tues, noon, 2:30, 5, 7:30, 9:30. *Permanent Midnight* Fri-Tues, 2:45, 7. *Rush Hour* Fri-Tues, 12:45, 3:15, 6, 8:15, 10:20. *Strangeland* Fri-Tues, 12:30, 4:45, 9. *Urban Legend* Fri-Tues, 11:45a, 2, 4:30, 7:10, 9:15.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. *Call theater for shows and times.*

PIEDMONT ♫ Piedmont/41st St., Oakl. 843-3456. *A Soldier's Daughter Never Cries* Wed-Thurs, 1, 4, 6:50, 9:30. *Clay Pigeons* Fri-Tues, 12:20, 2:40, 5, 7:30, 9:55. *Lolita* 12:45, 3:45, 7, 9:50. *Pecker* 1:15, 3:15, 5:15, 7:20, 9:40.

Berkeley Area

ACT ♫ **P** Center/Shattuck, Berk. 843-3456. *Lolita* Wed-Thurs, 6, 9; Fri-Tues, 8 (also Sat-Mon, 1, 4). *Smoke Signals* Wed-Thurs, 7:30, 9:30. *Love is the Devil* Fri-Tues, 7, 9 (also Sat-Mon, 12:45, 3, 5).

ALBANY ♫ 1115 Solano, Albany. 843-3456. *Firelight* Wed-Thurs, 7:40, 10. *Insomnia* Fri-Tues, 7:15, 9:30 (also Sat-Mon, 12:30, 2:45, 5). *A Soldier's Daughter Never Cries* Wed-Thurs, 7, 9:45; Fri-Tues, 6:30, 9:15 (also Sat-Mon, 1, 3:45).

CALIFORNIA ♫ **P** Kittredge/Shattuck, Berk. 843-3456. *Monument Avenue* 1, 3:05, 5:10, 7:20, 9:30. *Permanent Midnight* 12:45, 3, 5:15, 7:30, 9:40. *Saving Private Ryan* 1:15, 4:45, 8:15. *Strangeland* Wed-Thurs, 1, 3:05, 5:05, 7:15, 9:20.

ELMWOOD 2966 College, Berk. 649-0530. *Buffalo '66* Wed-Thurs, 7:20 (also Wed, 2:20); Fri-Tues, 5:30. *Bulworth*

Wed-Thurs, 5:10, 9:25 (also Wed, 12:15). *The Governess* Fri-Tues, 7 (also Sat-Mon, 2:25). *The Mask of Zorro* Wed-Thurs, 6:55 (also Wed, 2:05). *Next Stop, Wonderland* Fri-Tues, 7:40 (also Sat-Mon, 3:35). *The Opposite of Sex* Wed-Thurs, 9:15 (also Wed, 3:20); Fri-Tues, 4:45, 9:20 (also Sat-Mon, 12:10). *Pi* Fri-Tues, 9:30 (also Sat-Mon, 1:45). *Rounders* Fri-Tues, 4:30, 9:10 (also Sat-Mon, noon). *Six-String Samurai* Wed-Thurs, 4:45, 9:35 (also Wed, noon). *The Thief* Wed-Thurs, 5:30. *The Truman Show* Wed-Thurs, 7:15 (also Wed, 1:20); Fri-Tues, 7 (also Sat-Mon, 2:20).

EMERY BAY ♫ **P** 6330 Christie, Emeryville. 420-0107. *Antz* 11:30a, 2, 4:20, 8, 10:20. *Holy Man* 11:10a, 1:45, 4:45, 7:40, 10:20. *A Night at the Roxbury* 11:45a, 2:30, 5, 7:30, 10. *One Tough Cop* Fri-Tues, 11:40a, 3:50, 7:50, 10:30. *One True Thing* Wed-Thurs, 11:15a, 2, 7, 10:15; Fri-Tues, 11a, 2, 7, 10:15. *Ronin* 1, 4, 7:30, 10:30. *Rush Hour* Wed-Thurs, 11a, 1:30, 4:15, 7, 9:45; Fri-Tues, 11a, 1:30, 4:15, 7, 9:45. *Simon Birch* Wed-Thurs, 11:10, 1:45, 4:45, 7:40, 10:20. *There's Something about Mary* 1:45, 4:45, 7:45, 10:40. *Urban Legend* 1:15, 4:30, 7:15, 9:50. *What Dreams May Come* 11:20a, 1:50, 4:30, 7:10, 10:10.

HILLTOP ♫ Hilltop Shopping Center, I-80/Hilltop, Richmond. 222-9839. *Madeleine* Wed-Thurs, 1:30, 3:30, 5:30, 7:30, 9:30. *Six Days, Seven Nights* Wed-Thurs, 1:15, 3:15, 5:15, 7:15, 9:15. *Wrongfully Accused* Wed-Thurs, 12:30, 2:30, 4:30, 6:30, 8:30. *The X-Files* Wed-Thurs, 12:45, 3, 5:20, 7:45, 9:55. *Armageddon* Fri-Tues, 12:45, 4, 7:15, 10:20. *Dr. Dolittle* Fri-Tues, 1:20, 3, 4:45, 6:45, 8:45. *Godzilla* 12:45, 3:15, 5:45, 8:45. *Lethal Weapon 4* Wed-Thurs, 1, 3:45, 6, 9; Fri-Tues, 1:15, 4:15, 6:30, 9:30. *Mafia* 12:15, 2:15, 4:15, 6:15, 8:15. *Mulan* Noon, 2, 4, 6, 8. *Parent Trap* 1, 3:30, 5:45, 8. *Small Soldiers* Fri-Tues, 12:30, 2:40, 4:50, 7, 9:10.

OAKS ♫ 1875 Solano, Berk. 526-1836. *Call theater for complete shows and times.* *Ever after: A Cinderella Story* Fri-Tues, 7 (also Sat-Sun, 2:30). *One Tough Cop* Fri-Tues, 7:15, 9:15 (also Sat-Sun, 1:15, 3:15, 5:15). *Slums of Beverly Hills* Fri-Tues, 9:15 (also Sat-Sun, 5).

ORINDA ♫ **P** 4 Orinda Theater Square, Orinda. 254-9060. *Call theater for complete shows and times.* *One True Thing* Fri-Tues, 4:30, 7:15, 9:45 (also Sat-Sun, 1). *A Soldier's Daughter Never Cries* Fri-Tues, 4, 6:30, 9 (also Sat-Sun, 12:45). *What Dreams May Come* Fri-Tues, 4:15, 7, 9:30 (also Sat-Sun, 1:15).

SHATTUCK CINEMAS ♫ 2230 Shattuck, Berk. 843-3456. *Clay Pigeons* Fri-Tues, 12:45, 2:45, 5, 7:20, 9:45. *Firelight* Fri-Tues, 12:30, 2:45, 5:10, 7:40, 10. *Frog and Wombat* 12:30, 2:30. *Gadjo dilo* 12:40, 3, 5:20, 7:40, 9:55. *The Governess* Wed-Thurs, 12:45, 7:30. *The Impostors* 12:30, 2:50, 5:05, 7:25, 9:40. *Next Stop, Wonderland* Wed-Thurs, 1:50, 4:20, 6:50, 9:10. *A Night at the Roxbury* Fri-Tues, 1, 3:10, 5:10, 7:10, 9:15 (no 1 show on Sat). *Pecker* 1:15, 3:30, 5:30, 7:35, 10:05. *Pi* Wed-Thurs, 3:20, 5:25, 10. *Rounders* Wed-Thurs, 1:20, 4:10, 7:15, 9:45. *Smoke Signals* Fri-Tues, 4:45, 7:30, 9:30. *Touch of Evil* 1:25, 4, 7:05, 9:50.

UA BERKELEY ♫ 2274 Shattuck, Berk. 843-1487. *Antz* 1:45, 3:45, 5:45, 7:45, 9:45. *Holy Man* Fri-Tues, 1:30, 4:30, 7:30, 10:30. *One True Thing* 1:10, 4:10, 7:10, 10:10 (no 4:10, 7:10 shows on Tues). *Dr. Dolittle* Tues, 4:10, 7:10. *Ronin* 1:20, 4:20, 7:20, 10:20. *Rush Hour* 12:30, 3, 5:30, 8, 10:30. *There's Something about Mary* Wed-Thurs, 1:30, 4:30, 7:30, 10:30. *Urban Legend* Wed-Thurs, 1:50, 4:50, 7:50, 10:50; Fri-Tues, 1:50, 4:50, 7:50, 10:45. *What Dreams May Come* 1, 4, 7, 10. ■

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Four door, automatic, low miles, excellent shape! \$2250. Valencia Auto 415-282-5553.

Mazda '87 626 LX
Hatchback, fully loaded, sunroof, air conditioning, gray, 100K miles, runs great. \$3350. 510-845-6186.

Mazda '87 323 LX
Sedan, five speed, blue, 154K, one owner. \$2300/OBO. 510-531-7968.

Mazda '94 Miata
Black with tan leather interior, loaded, runs excellent! \$11,500. 650-991-5640.

Mercedes '87 300E
145K miles, black/black, leather, phone, moonroof, one owner. \$12,000/OBO. 510-835-8655. 415-362-4542.

Mercedes '72 250C
Two door, excellent condition. Grandpa's car, original owner, 89,000 original miles. \$3900/OBO. Moon 415-821-2047.

Nissan '86 Pulsar
87K miles, automatic, air condition, sunroof, stereo, four new tires, excellent interior (needs minor body work). Must sell reduced from \$1500 to \$1400/OBO. Voice mail 415-332-5800 extension 348.

Nissan '90 Sentra
Automatic, four door, new brakes, looks and runs excellent. \$3400. Valencia Auto 415-282-5553.

Nissan '94 Sentra
XE, Five speed, four door, air conditioning, white, 41,000 miles. \$7395. 650-340-7047.

Suzuki '82 GS 550L
Excellent condition, 11K miles, black. Includes cover. \$1300/OBO. 916-442-4731 extension 3312.

Toyota '82 Tercel
Runs great. New brakes, CV's joint, reliable, automatic. \$800. 415-387-9352.

Toyota '84 Corolla
Needs clutch. Engine runs great. Very reliable car. \$250 or best offer. 415-826-7944

Toyota '84 Corolla
Four door, automatic, air condition, AM/FM cassette, power steering, gas saver. \$1850. Valencia Auto 415-282-5553.

Toyota '84 Celica
GTS, five speed, freeway miles, fully loaded, price to sell! \$2250. Valencia Auto 415-282-5553.

Toyota '88 Tercel
Two door, five-speed, 110K miles. \$1200 OBO. 415-346-5808.

Toyota '88 Corolla
Automatic, power steering, AM/FM cassette, dependable car. \$3450. Valencia Auto 415-282-5553.

Toyota '89 Camry
Wagon, 150K, moving-must sell! \$3200/OBO. 415-584-7807.

Toyota '89 Camry
Four door, deluxe, loaded, clutch and transmission replaced. \$5995/OBO. Dennis 415-773-8861 voice mail.

Toyota '89 Pick Up
SR5, five speed, short bed, '99 registration, 90K. \$2900. 415-626-2783.

Toyota '89 Camry
Four door, automatic, air condition, AM/FM cassette, looks like new! \$5500. Valencia Auto 415-282-5553.

Toyota '91 Camry
V-6, automatic transmission, four door, air conditioning, white, 75,000 miles. \$7395. 650-340-7047.

Toyota '91 Tercel
Two door, automatic, gas saver, engine just installed, six month warranty, price to sell. \$3850. Valencia Auto 415-282-5553.

Triumph '71 Tropy
500cc twin, runs well, new clutch. \$1900/OBO. 415-563-6889.

Volvo '84 240DL
Wagon, automatic, only 134K miles, sharp! Must see. \$1850. Valencia Auto 415-282-5553.

Volvo '86 240 DL
Wagon, four speed, over drive, well maintained, runs great, records. \$3800. 415-282-1544.

VW '66 Bug
Rebuilt engine/transmission, 12 volt, awesome stereo, clean, black. \$2500/OBO. 650-359-2095.

VW '78 Beetle
Convertible, beautiful shape, all white. Asking \$5500. Call 415-664-0256.

VW '82 Rabbit
Diesel hatchback, automatic, excellent condition, only 68K, saves lots of gas! \$1700. 415-790-0679.

VW '85 Golf
Solid engine, new brakes, clutch, battery. 195K miles. \$900/OBO. 415-551-5144.

VW '85 Quantum
Four door, automatic, loaded, runs great. \$1850. 415-791-2524.

VW '91 Cabriolet
Five speed, original owner/ garage, excellent condition. 86K, red/white. \$6500/OBO. 415-641-8882.

VW '91 Jetta
Five speed, two door, sunroof, air condition, looks like new. \$4250. Valencia Auto 415-282-5553.

VW Quantum
Four door, automatic, air condition, excellent condition, loaded. \$2350. 415-791-0371.

AUTO CLASSICS 7150

Barracuda '65
Fastback Valiant resurrection project. Lost my storage lease. Intelligent \$ offers, please. 510-841-4455.

Mercedes '72 350SL
Two tone blue, 124K miles. Looks and runs great. \$11,000. 650-728-3027 message.

Rambler '63
American, runs well, 122K miles, two tone burgundy/tan. \$1000/best offer. Please call (415)437-0842

BICYCLES 7200

Bianchi Road
57cm model 980. Celeste, Columbus, Campagnolo, Omega, 3-TTT, nice condition. \$250. 510-526-0557.

Giant
Mountain bike, XT hubs, Ritchie rims, DX derailleurs, Deore Shifters. \$250. 415-995-2388.

Univega Bicycle
49cm c-t-c Univega road bicycle, 27" wheels, triple crank, 18 speed, Suntour shifters on the stem, low mileage. \$165. 415-242-1224.

MOTORCYCLES 7300

Honda '84 700 Sabre
Shaft drive, excellent tourer/commuter, very clean, 12,000 miles. \$1200/OBO. 415-821-3941.

Honda '84 XL600
14K, new tires, runs good. \$1000. 415-584-7607.

Honda Rebel 250
Clean, runs well. \$1400. 415-441-9154.

Honda Rebel 250
Black, good first bike, lessons available. \$1200. 415-441-9154.

Kir '95 650
3K miles, corbin seat, endurance, black, clean. \$3400 OBO. 415-441-9154.

Suzuki '83 GS550E
Looks great. Needs battery-doesn't start. Picture at <http://www.nikki.org/mc>. 10K. \$1100/OBO. 510-595-1843.

Suzuki '86
Savage 650, small cruiser, black, clean. \$1100 OBO. 415-441-9154.

Suzuki '87 Intruder
700, cruiser, black, and chrome. \$1700. 415-441-9154.

Yamaha '78 SR500
New upper and lower, rebuilt in December, new tires, cables and full tune up in July. Kick Start, \$1200 OBO. Jason. 510-595-8068.

Yamaha '85 FZ750
Super trick, sport bike. \$2300. 415-441-9154.

Yamaha '85 FZ 750
Sport bike, low miles, very fast, extras. \$2100. 415-441-9154.

SCOOTERS 7350

Vespa '81 P200E
11K miles, brand new paint, looks and runs like new! \$2800. 415-263-5872.

TRUCKS / VANS / CAMPERS 7400

AMC '73 Jeep
General Mail Jeep, automatic, right-hand drive, takes regular gas, smog exempt, new carburetor and battery, needs transmission work. \$450/OBO. 415-552-7697.

Chevrolet '95 S-10
Pick up, black, five speed, air condition, CD, much more! Many new parts. 86K highway miles. \$8795. 415-487-2583.

Dodge '89 Cargo
Van, new engine and transmission, mint condition. \$2700. Valencia Auto 415-282-5553.

Ford '86 E250
Van, runs good, automatic, new catalytic converter with guarantee. \$1000/OBO. 510-526-6574.

Jeep '86 Cherokee
White, five speed, 30K rebuilt, air condition, Alpine, clean. \$4500. 415-751-3249.

Jeep '86 Cherokee
White color, great condition, sunroof, stereo cassettes, new brakes. \$4250. 415-674-5762.

Jeep '97 Wrangler
Sporty, black, 4.0 cylinder, four wheel drive, 27K miles, almost new. Asking \$13,000/OBO, must sell. 415-626-8178.

Nissan '87 4x4
V6, King Cab with shell and camper kit, 100K. \$5000/OBO. 415-584-7607.

Nissan '93
Pathfinder SUV, automatic, original owner, only 48K miles, immaculate condition. \$12,750. 415-791-2524.

Nissan Pathfinder
Automatic, 4x4, air conditioning, power steering, new timing belt, tires, CD player, clean! 146K, low blue book \$6900. 415-454-7858.

Plymouth '87
Voyager, seven passenger, automatic, cruise control, air condition, AM/FM cassette, great family van. \$2888. Valencia Auto 415-282-5553.

Toyota '86 Pickup
Four speed, AM/FM cassette, camper shell and liner, runs great! \$3000 must sell. 510-595-0887.

Toyota '89 4x4
Alarm, air condition, aluminum wheels, well maintained. \$5900/OBO. 415-788-2090.

Toyota '96 Tacoma
4x4, xcab, 39K, air condition, shell. \$14,495. Pager 510-702-1813.

WANTED 7900

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HOURS

■ MONDAY 8:30am-5:30pm
■ TUESDAY-THURSDAY 8:30am-5:30pm
■ FRIDAY 8:30am-5:00pm

DEADLINES

■ LINE ADS Mon 5:30pm
■ DISPLAY ADS Fri 12pm
■ EMPLOYMENT & REAL ESTATE ADS Mon Noon

EMPLOYMENT

Publication Dates and Deadlines

The San Francisco Bay Guardian is published every Wednesday. The space reservation deadline for Classified Display Ads is 12 noon Friday, 5 days prior to publication. Help Wanted and Real Estate Display may be placed as late as noon Monday, on a space available basis.

Regular Line Ads may be placed as late as Monday at 5:30 p.m., two days prior to publication.

Bulletin Board Advertising deadline is Friday at noon, 5 days prior to publication, but often sells out weeks in advance.

Adult Advertising deadline is Tuesday at 11 a.m., one day prior to publication.

Deadlines apply to payment, new copy, copy changes, and cancellations. Special issue and sections may deadline earlier, please check with your account executive.

Commercial Definition

Any advertising accepted from businesses, organizations, private real estate owners, landlords and advertising providing a good or service on a repeat basis at a cost.

Prepayment

Except in the case of contract installments, Bay Guardian Classified Advertising is strictly pre paid and no refunds will be authorized after submission of payment. A credit voucher will be issued in case of cancellation. Charges upon early cancellation will be based on only such discounts as were actually earned.

We accept checks, cash, Visa, Master Card, and American Express as forms of payment.

EMPLOYMENT

Employment Search Tips

The Bay Guardian makes every effort to ensure you are re-ponding to a reputable and legitimate job opportunity. If you suspect that an ad which you have responded to is misleading here are some things to remember: legitimate employers do not ask for money as part of the application process; do not send money, especially out of state, do not give any credit card information, or call a 900 number in order to respond to an employment ad.

The majority of our employment ads are for wage based positions, however, some are commission-based as well as multi-level marketing, self employment and independent contract sales opportunities. In some cases a small investment may be required and you may be asked to work from your home. If you have re-ponded to an ad which you believe to be misleading please call the Bay Guardian at 415-255-7600

GENERAL EMPLOYMENT 1101

pasta
pomodoro

Is Now Hiring!

If you are energetic, quick on your feet and can handle high volume, then we want you to help run our restaurant!

We are always on the lookout for the best to hire, train and promote.

Currently we have openings for all levels of management including kitchen management and line cook! Send your resume to 1550 Bryant St., #100, San Francisco, CA 94103 or fax it to 415.431.8914, attn: Jeff

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Controller-East Bay...To \$45K/ Accts. Payable Supervisor...To \$35K/ Accts. Receivable Supervisor...To \$35K/ Payroll Processor...To \$30K/ Office Mgr/Payroll Processor...To \$25K

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415-546-4500
717 Market Street, Suite 224
San Francisco, CA

Accounts Receivable Clerk

The San Francisco Bay Guardian, northern California's largest circulation news-weekly has an opening in the Accounting Department. Computer skills necessary. Proficiency in Excel and Windows. Entry-level. Full-time. Salary depending on experience. If you would like to work for San Francisco's best and most widely read weekly, please fax resume to: SML, 415-437-3960 or mail to:

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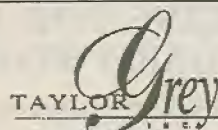
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Call for appointment: (415) 955-2603
or fax resume (415) 955-2604
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Ask for Peter for temporary
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Help fight rollbacks of 25 years of environmental progress! The California League of Conservation Voters is seeking fundraisers to join the 20 person membership team. Average pay for fundraisers is \$12-15/hr. Flexible, part-time evenings, excellent benefits with casual, diverse workplace. Students, seniors, and people of color are urged to apply. Call Rico 415-896-5550 x 315.

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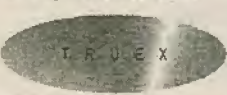
Administrative Assistant
Mellow Attorney is looking for computer whiz to manage office, files, clients, collections, mass mailings. Windows, FM Pro, Word and Quicken. Oakland City Center. Friendly, reliable, multi-tasking, motivated, aware. Salary DOE. Fax resumes to 510-451-9807.

ADMINISTRATIVE Donor Services Manager (DSM)
Well-established SF charity is looking for a results oriented DSM to manage a donation pick-up program based in SF. As a DSM, you will be responsible for managing & motivating a crew of 15 home service reps, 4 drivers & 1 admin asst. To qualify for this entry level position, you must have recent supervisory experience, leadership skills & be able to coach & supervise off-site employees. Send resumes & salary history to: Attn: HR/AJV, 1400 Rollins Rd., Burlingame, CA 94010 Fax: 650/343-4392

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For female entrepreneur's small co., excellent opportunity. Must be good with Mac, organized, flexible, motivated & enjoy a multi-task, fast paced environment. AP/AR/ Graphics experience a plus. Fax resume: 415-986-8082.

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* Exec Secretary up to \$46K
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El Cerrito family seeking creative, responsible, part-time NANNY for our 5 year old boy. Tuesday, Thursday and Friday, 2-6pm required, additional hours negotiable. Fun, easygoing atmosphere (great dog) with lots of variety. Fluent English, references, reliable, insured car and clean DMV a must. Prefer East Bay resident. Call Alan at (510) 444-3800, Tuesday - Saturday, 10am-4pm

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Share Group, Inc. provides teleservices for progressive and socially responsible organizations. We are seeking experienced Telephone Customer Service Reps. Reps will perform a variety of functions while taking calls and responding to customer inquiries regarding accounts and membership. Computer experience and solid written and verbal communication skills are required. Must be efficient, professional, and committed to socially progressive causes. Must be available to work a variety of shifts. We offer a competitive compensation package and a casual work environment. Please send your resume to: Share Group, Inc., Attn: Derek Washington, 706 Mission Street, 3rd Floor, SF, CA 94103 or FAX 415/537-2011. No phone calls. EOE

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Do you want to work in a customer-oriented, energetic and dynamic environment? You will learn excellent customer service and sales skills in maintaining and developing accounts. If you want to become a part of our enthusiastic and professional team, send resume: Jessica McClintock, Inc., 1400 16th St., SF 94103, c/o Pat Parke; fax 415-621-3263.

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* 150 Customer Service Positions for people with data entry skills and/or customer service experience for large catalog company.
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J. Boragine
Customer Service Representative
Progressive, growing catalog co. seeks motivated individual dedicated to providing world class cust.svc. Fun, fast paced SoMa locale. You must possess excellent comm. skills and type 30 wpm. Must be dependable. Paid vacations, full benefits. Fax your resume to CRI. 415-597-5580.

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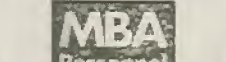
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Join the Bay Area's leading home cleaning service. Train to F/T professional level. No car or exp. nec. Bonuses incl. bus pass & paid vacation. Must have phone & want to work.
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Beading, wire wrap, will train. Good \$\$\$. Must be reliable. Mess: 650-286-4393 Box 1

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Tully's Coffee is now in San Francisco!

We've recently acquired Spinelli Coffee and are excited about bringing together our companies known for craft-roasted gourmet coffee. Tully's Coffee is the second largest company-owned, gourmet coffee roaster and retailer from Seattle. We have developed a reputation for more than good coffee and good business-we are also well known for our community and charity involvement.

Assistant Managers / Store Managers

We are currently looking for Assistant Managers and Store Managers who have a proven track record of operating great retail stores, developing people and want to get involved with a high-growth company. If you are interested in the above positions, please send your resume to: Tully's Coffee 2010 Airport Way S., Seattle, WA 98134. Email: sarah@tullys.com, fax: 206-233-2077 or visit us on the web at www.tullys.com.

Baristas

We are looking for people who love to sell. As a Barista with Tully's, you'll not only learn the art of coffee, but will also be able to put your sales skills to work. Our focus is on our employees and our customers. Now hiring for stores in all regions. To apply for a Barista position, visit the Tully's Coffee store in which you are interested in working.

Tully's...A Warmer Cup of Coffee.



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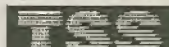


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Perm/Temp. Great job, own car. Must work weekends & holidays. Feed pets/walk dogs/do pet cleanup. \$65-105/day to start depending on number of client visits. Be clean-cut, athletic, reliable. SF Only. 415-648-2299.

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We encourage applications from people of all ages, races and ethnic backgrounds.

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We are looking for a well-organized, detail-oriented person with a clean DMV record. Candidates need to be able to communicate effectively. Ability to multi-task and work under pressure a must. Basic PC skills helpful. May need to work one night a week. Please fax resumes, Attn: H.R. at (415) 437-3960.

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Responsibilities include the ability to provide leadership, establish good customer service with our distribution sites, and negotiate contracts with independent contractor drivers, monitor returns, prepare audits, etc. Your time will be split between the office and the field. Insured vehicle required. Successful candidates will have prior circulation and/or management experience, excellent organizational skills, written and verbal communication skills and the ability to analyze data. MS Word and Excel proficiency a must. For immediate consideration, please fax resumes Attn: H.R. at (415) 437-3960.

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To apply, call and tell me what makes you special. Be original - no hourly wage robots! Sales and/or classical music knowledge helpful but not required for success. Part time: average 20-30 hours p/wk. Average \$7-\$15/hour plus bonuses and tickets. Call Jody in Priority Seating @ 415.487.2094

THE GREAT SAN FRANCISCO



124. What was the location of the first San Francisco bookstore?

This week's prize: Two tickets to the screening of Practical Magic, Oct. 14

LAST WEEK'S QUESTION: Where is the bridge that is named after Francis "Lefty" O'Doul?

ANSWER: On Third Street, south of the new ballpark

WINNER: Kristin Burkart

How to play: Submit answers by e-mail at www.sfbg.com/SFLife/quiz.htm or send a postcard to the Great San Francisco Trivia Quiz, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110. Make sure to include your name, phone number, and the question number. Duplicate entries are void. Winners may not enter again for 30 days. Quiz answers are posted Friday evenings on sfbg.com and in this space in the following week's print edition. Weekly prizewinners will be randomly chosen from correct answers received by 4 p.m. the Friday following each question's publication. Good luck!

The first annual version of the Great San Francisco Trivia Quiz appeared in the Bay Guardian's Aug. 19, 1998, issue. All 120 questions and answers from the original quiz, along with our new weekly stumpers, can be found online at sfbg.com.

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LEGAL NOTICES 1880

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 226001

The following PERSON is doing business as SYSTEM-ODELS, 824 Rhode Island, San Francisco, CA 94107-2611; Ill, 824 Rhode Island, CA 94107-2611. Registrant commenced business under the above fictitious business name on the date April 27, 1998. This business is conducted by an individual. Signed Ill. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Cabezas, Deputy, on October 5, 1998. October 7, 14, 21, 28, 1998. L-330104.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225411

The following LIMITED LIABILITY CORPORATION is doing business as EILEEN WEST, 525 Brannan St., San Francisco, CA 94107; L.S.C., LLC (CA), 525 Brannan St., San Francisco, CA 94107. Registrants commenced business under the above fictitious business name on the date May 25, 1998. This business is conducted by limited liability corporation. Signed WILLIAM LANEY THORNTON, Manager. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Garde, Deputy, on September 8, 1998. September 16, 23, 30 and October 7, 1998. L-325002.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225563

The following PERSON is doing business as HERO EVENT PRODUCTION, 2415 Buchanan #4, San Francisco, CA 94115; KATHLEEN EPSTEIN, 2415 Buchanan #4, San Francisco, CA 94115. This business is conducted by an individual. Signed KATHLEEN EPSTEIN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 15, 1998. October 7, 14, 21, 28, 1998. L-330101.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 224976

The following PERSONS are doing business as HOTEL JAPANESE RESTAURANT, 1290 9th Ave., San Francisco, CA 94122; KATSUTOSHI STEPHAN, 181 Edgehill Way, San Francisco, CA 94127 and TAKAKO STEPHAN, 181 Edgehill Way, San Francisco, CA 94127. This business is conducted by co-partners. Signed KATSUTOSHI STEPHAN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, Deputy, on August 18, 1998. September 30, October 7, 14, 21, 1998. L-325202.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225176

The following PERSON is doing business as CHARMAINE'S HOME FINDING SERVICE, 668 33rd Ave., San Francisco, CA 94121; CHARMAINE EMERY, 668 33rd Ave., San Francisco, CA 94121. Registrant commenced business under the above fictitious business name on the date August 25, 1998. This business is conducted by an individual. Signed CHARMAINE EMERY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, Deputy, on August 28, 1998. September 16, 23, 30 and October 7, 1998. L-325004.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225494

The following CORPORATION is doing business as ALHAMBRA DRINKING WATER, 2217 Revere Ave., San Francisco, CA 94124; MCKESSON WATER PRODUCTS COMPANY (CA), 3280 E. Foothill Blvd., Ste. 400, Pasadena, CA 91107. Registrants commenced business under the above fictitious business name on the date March 31, 1993. This business is conducted by a

corporation. Signed GLEN-ETTE E. BABB, Asst. Secretary. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Cabezas, Deputy, on September 11, 1998. September 30, October 7, 14, 21, 1998. L-325206.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225908

The following PERSON is doing business as AIP. RECORDS/ ON ICE E, 1300 Lawton St. #101, San Francisco, CA 94122; EMANUEL LEE GRIFFIN, 1300 Lawton St. #101, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date September 30, 1998. This business is conducted by an individual. Signed EMANUEL LEE GRIFFIN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Garde, Deputy, on September 30, 1998. October 7, 14, 21, 28, 1998. L-330102.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225934

The following PERSON is doing business as GREAT GREANEY, 3742 Folsom St. San Francisco, CA 94110; BARBARA GREANEY, 3742 Folsom St., San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date October 1, 1998. This business is conducted by an individual. Signed TOM GREANEY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Garde, Deputy, on October 1, 1998. October 7, 14, 21, 28, 1998. L-330103.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 224976

The following PERSONS are doing business as YERBA BUENA LTD., 1225 Bay St. #4, San Francisco, CA 94123; JOHN RICHARD UNDERHILL, 1225 Bay St. #4, San Francisco, CA 94123 and CYNTHIA BRADFORD LA FUENTE, 1225 Bay St. #4, San Francisco, CA 94123. Registrants commenced business under the above fictitious business names on the date September 21, 1998. This business is conducted by co-partners. Signed JOHN RICHARD UNDERHILL. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Rachel Gosiengfiao, Deputy, on September 21, 1998. September 30, October 7, 14, 21, 1998. L-325201.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225718

The following PERSON is doing business as CAFE INTERNATIONAL, 508 Haight St., San Francisco, CA 94117; ZAHRA SALEH, 4220 Cesar Chavez, #317, San Francisco, CA 94131. Registrant commenced business under the above fictitious business name on the date September 1, 1998. This business is conducted by an individual. Signed ZAHRA SALEH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Rachel Gosiengfiao, Deputy, on September 21, 1998. September 30, October 7, 14, 21, 1998. L-325204.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225516

The following NON-PROFIT CORPORATION is doing business as THE FOUNDATION OF THE AMERICAN ACADEMY OF OPHTHALMOLOGY, 655 Beach St., San Francisco, CA 94120; THE AMERICAN ACADEMY OF OPHTHALMOLOGY, (MN), 655 Beach St., San Francisco, CA 94120. Registrants commenced business under the above fictitious business name on the date January 1, 1998. This business is conducted by a corporation. Signed JOHN S. MCKINNEY, CEO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, Deputy, on September 11, 1998. September 16, 23, 30 and October 7, 1998. L-325003.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225703

The following PERSONS are doing business as THE CUTTING EDGE SALON, 1000 Cortland Ave. San Francisco, CA 94110; EILEEN THERESA CLAYTOR, 168 Eureka St., San Francisco, CA 94114 and CINDY NADINE PIVA, 1906 Powell St. #4, San Francisco, CA 94133. This business is conducted by co-partners. Signed EILEEN THERESA CLAYTOR and CINDY NADINE PIVA. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Rachel Gosiengfiao, Deputy, on September 21, 1998. September 23, 30 and October 7, 1998. L-325101.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225448

The following PERSON is doing business as MULTI DESIGN, 762 S. Van Ness, San Francisco, CA 94110; MATTHEW R. HULME, 762 S. Van Ness, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date September 1, 1998. This business is conducted by an individual. Signed MATTHEW HULME. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, Deputy, on September 9, 1998. September 16, 23, 30 and October 7, 1998. L-325001.

This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Garde, Deputy, on October 5, 1998. October 7, 14, 21, 28, 1998. L-330105.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225886

The following PERSON is doing business as MARCO CLEANING SERVICES, 1408 15th St., San Francisco, CA 94103; MARCO TULLIO ALVAREZ, 1408 15th St., San Francisco, CA 94103. Registrant commenced business under the above fictitious business name on the date (Date on Line 5). This business is conducted by (see Line 4). Signed (LINE 6, with title if necessary). This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, Deputy, on September 29, 1998. October 7, 14, 21, 28, 1998. L-330105.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225519

The following PERSON is doing business as MONNIER & ASSOCIATES, 2040 Polk St., Ste. 337, San Francisco, CA 94104; BRIAN MONNIER, 1534 Clay St. #3, San Francisco, CA 94109. Registrant commenced business under the above fictitious business name on the date September 11, 1998. This business is conducted by an individual. Signed BRIAN MONNIER. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Garde, Deputy, on September 11, 1998. September 30, October 7, 14, 21, 1998. L-325203.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 225448

The following PERSON is doing business as MULTI DESIGN, 762 S. Van Ness, San Francisco, CA 94110; MATTHEW R. HULME, 762 S. Van Ness, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date September 1, 1998. This business is conducted by an individual. Signed MATTHEW HULME. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, Deputy, on September 9, 1998. September 16, 23, 30 and October 7, 1998. L-325001.

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Aries

March 21 - April 19

First there was caller I.D. Then there was caller I.D. blocking. Now there is anti-caller I.D. blocking. Soon there will be as many ways to avoid people as there are to contact them. We're not there yet, so practice stuttering in a fake foreign language to foil all the fools who mistakenly believe you want them to call you this week.

Taurus

April 20 - May 20

A fierce battle between the burb-barbarians and the urban savages lies ahead. Will victory go to the car fetishists nourished on convenience-store burritos? Or will they fall to the lawn-hating devotees of trendy yet cacophonous music? Zip codes collide this week.

Gemini

May 21 - June 20

Lucky you, the fall TV season has started. Passivity, couches, and remote controls are an oasis of contentment this week, while work, initiative, and accomplishment are an endless fountain of aggravation. Worship the big glass eye for extended periods of time.

Cancer

June 21 - July 22

Gazillions of distractions lurk in your immediate future, and some of them are welcome. As for the rest, why don't you declare one night a week as your Citadel of Focus and inform everybody that you will not be receiving calls, visitors, faxes, e-mail, or pizzas that evening? On second thought, don't inform them—they'll take it as a challenge. Simply lock the door, unplug everything, and let them figure it out for themselves.

Leo

July 23 - Aug. 22

Like many Leos, you probably have too much crap lying around your house. Why not carve yourself some elbow space and bolster your reputation for benevolence at the same time? Donate your ill-fitting warm clothes to the thrift shop, your ex's horrible music collection to the secondhand sound shop. Give your lackluster past to people who can use it to make their future interesting.

Virgo

Aug. 23 - Sept. 22

This is a great week for poverty bonding. Bitching to others about your finances can lead you to exciting new friendships and cheap yet fulfilling pastimes. Bragging about your riches, on the other hand, brings nothing but resentment and isolation, along with the constant anxiety associated with guarding your wealth.

Libra

Sept. 23 - Oct. 22

Whoa, you mean you can still read? With Venus in Libra, disgorging dis-

proportionate amounts of decadence on you, filling your existence with sex, art, things that smell good, and those little custard-filled ones with the shaved dark chocolate on top? Quickly, put down the printed matter before you turn into one of those intellectuals who never get laid!

Scorpio

Oct. 23 - Nov. 20

Gee, it would be horrible if someone were to say something hostile and judgmental that might crush your delicate self-esteem. Maybe you'd better spend the week hanging around with soothing people who know many comforting platitudes. There is an unpleasant truth that you eventually should confront, but it might be better if you spent the next week preparing yourself for it.

Sagittarius

Nov. 21 - Dec. 21

I've still got this piece of chewing gum that I started when I was 11, and every couple months I sink my teeth into it, no matter how disgusting it tastes, because I made a sacred vow to continue doing this for the rest of my life. Some people think it's kind of stupid to keep an undying allegiance to weird beliefs we develop during our adolescence. They may have a point. I'll toss the gum if you'll discard one of your own youthful follies.

Capricorn

Dec. 22 - Jan. 19

You are living in a world that is radically different from the one your ancestors occupied. Don't let that stop you from finding out more about them this week. History is personal, no matter how objective the historians claim to be, and direct insights from the people who influenced your upbringing are worth more than an entire library stuffed with dusty books.

Aquarius

Jan. 20 - Feb. 18

Usually I go around telling people to be as open-minded as possible, but this advice does not apply to Aquarians this week. Instead the planets are urging you to be as closed-minded and stuffy as your heart desires. Refuse to trouble yourself with new-fangled notions. If it was good enough for Grandpa, it's good enough for you.

Pisces

Feb. 19 - March 20

You're hip, you're smart, you've been around the block, you're familiar with all the various methods greedy types use to separate your currency from you, correct? Well, there's one you've never seen before, and you'll get a closer look this week. Keep your wits sharp and your wallet shut. ■

I don't do charts! However, you can write me at P.O. Box 191434, San Francisco, CA 94119, or e-mail cdroff@pacbell.net.

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Drummer looking for work. Experienced-Dependable-Any style, studio or live work. JL 415-337-7985.

Drummer needed for three piece. Sound: LA 1969. Doors, etc. Looking to gig in Bay Area soon. Robert 415-999-7755.

Drummer needed for recording Beatlesque indie-pop and alternative country shuffle. Tape: Highdivers 489 55th Street, Suite 6, Oakland, CA 94609.

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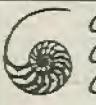
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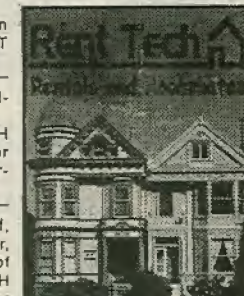
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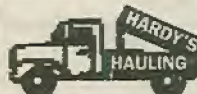
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SEEKING MUSICIAN

SBF ISO Gentleman with sense of humor, kindness and preferably a musician. I enjoy good books, good music and a sunset by the dunes. #70989

I'll take Xena over Ally, Prince over Pavement, novels over nonfiction, theater over TV, travel over work, DWF, 35, unpretentious writer, relaxed mom, seeks LTR. #73603 (11/04)

Boldness. Freedom. Respect. Truth. Emotional honesty. Risk. Communication. Violence intervention. Dancing. Singing. Drumming. Bottle smashing. Breaking norms for authentic self. 29 ISO 20-40 year old. #73533 (10/21)

Black, full-figured cute female, 42, seeks adventurous Caucasian male, 25-50, non-smoker with great sense of humor and passion for life. #73323 (10/21)

Where art thou, Romeo? This Eurasian Juliet enthusiastically seeks W/A professional male. Ring me if you are warm, passionate, romantic, successful, and sophisticated. Exquisite pearl awaits. #73505

Puss in boots. Polyamorous BWF ISO second lover. Sacred, sensual, feminine redhead, 25, 5'10" without boots. UB WM, 6'+, over 25. Preferred eclectic, hedonistic soul. #73655 (11/11)

COMMITMENT-MINDED

Jewish SPF, 36, attractive, athletic, educated, enjoys arts, culture, outdoors. Recently moved from NY. Seeking well-grounded, professional Jewish Man, 35-45. #72129

Eyes That Speak

of kindness, depth, passion, creativity, communication, humility, sensitivity. Are these your eyes? I am an artist, pretty, passionate, complex, depthful, refined, discerning, searching for soulmate. #72937

Petite, Pretty, Modest,

slim, tender-hearted single Japanese lady, 33, loves nature, travel, ISO n/s, successful, big warm-hearted, humorous, honest SM over 35. Please be my lover and good partner. #73648 (11/11)

You'll Never Be Bored!

Passionate slender brunette, creative, sensitive, romantic Gemini, loves being in nature, long walks, casual to elegant dining, theatre, opera, ballet, foreign films and movies. Spectator sports, cozy evenings, adventure of travel. A reader of books, seeks man 50-62. #73548 (10/28)

GOOD, KIND, LOVING

90s Woman with 60s heart. Hiker, backpacker, world traveler, funny, bighearted, beautiful, fun, thin, 50s look 40s, 5'8", somewhat shy, solitary 49er fan. #71413

The Energizer Woman, 46, loves movies, music, going out to dinner, art museums, park, and beach. Enjoys Reno, Tahoe, and the wine country. age 48-70. #73630 (11/11)

High EQ? Attention, affection, appreciation, mutual fun club-spiritually, educationally, recreationally complex, interesting, interested, elegant, earthy, curious, comfortable, traveler, bookworm, pretty, precious, polygot seeks similar. #73508 (10/28)

For Cool Times

Full-figured BF, 26 wants adorable real man, 6'+, 21-35 pretty eyes, dreads?? Major sense of humor with no baggage! #72978

Haunting for a party near Halloween? Come join 10 East Bay SWPW, 30s-40s, creative, warm, articulate, outdoorsy-seeking enchanting, optimistic souls. What's in your bag of tricks? #73432 (10/28)

A Touch

of class juxtaposed with a down to earth infectious laugh. Blond, slender, 5'8", professional looking for advanced degreed academic/entrepreneurial 45+ male for respect, love, and lots of laughter. If still parenting, must be a responsible father. If interested, must appreciate the fine arts. No drugs. Light drinking. #73363 (10/21)

I Dream of Jeannie

36 WF seeks wild-conservative Major Nelson for the Exotic Erotic Ball, ethnic restaurants, The Ritz-Carlton, fast cars, animals, Tahoe, Acapulco. Call my bottle now! #73478 (10/14)

F Wasp

European, Well-born, well-bred, well-read, well-disposed, well-turned, witty, winsome. Blond/blue, 5'2". Music (Bach, blues, boogie), bridge, museums, documentaries, and cultural events. EB aviation enthusiast. #73394 (10/21)

Weird wacky SAF, 5'4", 105, looking for equally uninhibited SWM, 21-30, for some fun, laughs, and who knows what else. Interested? #73525 (10/28)

Pretty, petite professional woman seeking a corporate hunk, 35-40. #73359 (10/21)

Beautiful but shy Hispanic architect ISO investment banker type for in-depth M&A of great, long wet kisses! Be 6'+, within 30s, fit, wear glasses a+ #73361 (10/21)

Smart 'n Sassy. SWPF, 50s, own business, urban, outdoors, movies, beer, fun, NPR, candid. Seeks male, 55-65, who likes women, skiing, hiking, conversation, life. #73395 (10/21)

Gregarious, lively, compassionate, successful, attractive 40-year old Asian. Seeks easy-going, family-oriented, considerate intellectual for friendship leading to marriage. Enjoy: people, life, travel, culture. #73573 (11/04)

In Search of True Love

SHF, 5'4", 125 lbs, classy, romantic, honest, and loving. ISO SWM for LTR. N/S, N/D, only sincere man need reply. No games please. #73390 (10/21)

Soca/reggae lover? DWF, 42, 5'8", b/bl, HWP, enjoys the Caribbean, travel, reading, concerts, computers, WLTW a sweet, honest, affectionate Single BM for LTR. #73339 (10/21)

43, PROGRESSIVE

Intelligent Woman, 5'4", 125 lbs, two years college, economics major seeking friend and lover. Recent HIV test. Oakland. #72589

ASIAN WINNER

Nicely packaged to beat the S and P 500, seeks investor in DWPM, fit, 40s, n/s, drug-free, for mutual lifetime growth, bonding. #72663

Sweet, smart, special AF, 34, 5'4", fit, very attractive, educated seeks mature, trustworthy, responsible, honest, intelligent, considerate, effective communicator, fun and successful gentleman for relationship. #73636 (11/11)

Blondita

Looks: Northern European; soul: Latin/Mediterranean. Into: spicy food, lively conversation, dancing, urban life (with all of its textures and dramas), spontaneous adventures, and also lazing around and doing absolutely nothing every now and then. Seeking adventurous, solid kinda guy (35-50) to explore all this and more. #73488 (10/28)

The Baroque era is what I like. SAF, 20s, degreed, attractive, slender, trendy, seeking attractive, well-bred, honest, stable SWPM, non-smoker, 30-38, who lives in San Francisco. #73093 (10/14)

Fun, Smart, Seriously Silly

pretty, not thin, slightly warped 42 year old SWF ISO some of the above in unpretentious, emotionally literate mensch, or mad scientist, 40s-50s. #73370 (10/21)

Petite SAPF, 33, thoughtful, sexy in a black dress, cute in jeans, loves cooking, seeks handsome, tall, outgoing, faithful, sweet SWPM, 28-38, for LTR. #73623

SWP, 32, into contemporary literature and alternative music, unique, very attractive, funny, creative and sensitive ISO smart, attractive man 28-36 for conversation, fun, possibly LTR. #73088 (10/14)

Writer, bright, voluptuous, seeks happy, sensual PM friend, 55+. N/S, N/D, East Bay preferred. Love books, art, films, ethnic food, world travel. #73561 (10/28)

Nature is Our Spirituality
Warm, witty psychotherapist/artist seeks gentle, leftist, wilderness loving man, 48-56, for equal partnership with emotional depth and honesty, playfulness, humor. #73071 (11/04)

Long Elegant Legs

Amazon Nubian nightingale, 42, tall, sweet, pretty, seeks tall, kind, distinguished male species with gentle hands and a warm heart, have a sense of humor, 40-63. #73450 (10/28)

Fit and vibrant, very attractive, slender, health conscious, intelligent, friendly SWPF (early 30s), with interest in fitness and the arts seeks SWPM (30-40) with similar traits. #73529 (11/04)

Artistic beauty seeks creative, cute, interesting man! Smart, wacky, sensual, alternative-type mom, 30, likes: gardening, photography, adventures, ska/swing/punk, cooking, kissing. No parties. #73413

Seeking SWM. SAF, nice, simple, medium, tan complexion, seeking SWM, 30-45. Enjoys movies, music, walking. For LTR, love, or marriage. #73611 (11/11)

Dream Weaver

Life is my teacher. Intellectual attractive young 51 SWPF. Love yoga, sports, conversation. ISO strong kind brainy gentleman student of life. #73476 (10/14)

I'm Ready!

/Slender green eyed brunette enjoys, hiking, biking, motorcycle rides, loves dogs, travel, opera, movies, a wide variety of food experiences. Seeks man 35-50 with similar interests. #73554 (10/28)

Travel, Art, Literature

DWP, 48, seeks well-educated, humanistic Italophile for future "villa" possibility. Tri-lingual, Italian-American, attractive, fit, secure to live here and there. Ciao! #73338 (10/21)

SWF, 30, redhead, ISO nice SHM, 28-35, for friendship and more. Must be affectionate and sensitive-have a good sense of humor and big heart. #73362 (10/21)

SWEET AND SPECIAL
APF, 37, passionate, caring, seeks kindhearted, sincere, intelligent, honest, fun-loving, compassionate SPM, 37-48, to share dreams and an everlasting relationship. #70907

Looking to Share Life

with successful, smart, sophisticated, unpretentious, sexy, generous, 50-60ish man who is interested in meeting a DWP Marin County woman with good looks, a good mind, is loving, attentive, and fun. #73159 (10/07)

KIDS OK

47 year old planning to adopt looking for mate. Kids OK. #73507 (10/28)

PROGRESSIVE SEEKS

Same. Leftist writer, activist seeks intelligent, progressive man who wants to change the world, for intellectual stimulation, fun, I like political, cultural events. #81148

Yo baby dool Vivacious athletic HF seeks compassionate, sensible SW/HM, 29-39, who wants companionship, passion, life-long partnership, happiness, under 6' preferred, n/s, n/d. #73497 (10/28)

Jump Jive Wail

SWF, 29, seeks dance partner, loves music, movie/theatre buff. Emotionally and ethically impaired need not apply. #73574 (11/04)

MALE SEEKING FEMALE

Members of lost fashion-tribe. Somewhere between industrial and Gothic lounge and lizard. SWM, 6'1", trim seeks similar woman mid 20s to early 30s. #73556 (10/28)

Intense, charming, solvent visual artist, 42, ISO beautiful soul to immortalize and shine her graceful light on my solitary path, that we may walk together. #73471 (10/21)

Virile and romantic WM, 44, seeks AF with a lust for life and excitement. By day, I am a successful financial professional. By night, I am a romantic, loving bundle of energy. I will bring excitement and gratification to your life. #73622 (11/04)

Beautiful, tall, original DWPM, 44, seeks an attractive, tall, thin, original S/DPF. Be smart, happy, successful, mature, and ready for an affectionate, engaging, educated lover. #73621 (11/04)

Greetings, Earthlings! Any interesting female life forms out there? Tall, thin, space alien, brown hair, 35, UCSC grad, WLTW you. All calls returned. #73485 (10/21)

BASEBALL-Next year let's buy cheap seats for the Giants and move down to the good ones. I'm 49, tall, young. Be fit. Be fun. #73546 (10/14)

WPM

Financially secure, 40s, 5'11", 175 lbs, interested in travel, live theater, movies, music, ballroom dancing, tennis and exercise four or five times a week. Seeking attractive, healthy Female, 30-40s, who's interested in sharing these interests and those of hers we may share. #81859 (10/28)

Sometimes I explore the edge. Sometimes I burrow, 35 and looking for someone to explore outside, inside, and each other. Be creative. Be kind. #73631 (10/21)

SWM, 25, syndicalist, ISO same. Intellect, candor and beauty are natural barometers of attraction. Friendship paramount to longevity in romance. If you concur, reply. #73644 (11/04)

Tall, dark, and handsome. 45, professional MWM, trim, funny, passionate, attentive, intelligent seeks attractive, fit lady with strong libido for discreet rendezvous. Call me today! #73578 (10/28)

Intermittently Naive

Yet basically brilliant, tall, trim, good-looking, humorist seeks beautiful, trim woman with big brain, big heart, small waist, overflowing bookshelves, ready passport. We're sensual, silly, reflective, mellifluous-voiced, non-traditional explorers of inner space and the world...Look good. Feel better! #73016

Winter's coming! 100%, not stereotypical, dark male. Down-to-earth, magnetic soul; looking for older (30-44) lady of class, opposite polarity, adventurous attitude, everlasting electricity. #73447 (10/21)

Creative Latin. Most professional types boring? Yet creative men too crazy? Latin lady, 30s, desired by balanced creative professional Latin gentleman, late 30s, for LTR. #73442 (10/21)

Missing socks. Handsome creative JM, 36, seeks cute artsy literary woman. Enjoys music, movies, food, sports, conversation. Occasionally getting buzzed, watching clothes dry. #73576 (10/28)

She's an Asian/American tomboy with a heart. He admires her honesty and social consciousness. He is complicated, tall, lean, left-wing and kind. They share a love of nature, movies, hiking, home projects and each other. #73589 (10/21)

You are Special

BM professional, 38, 6', 195, seeking AF, 30-40, for dinner and conversation and much more. #73445 (10/21)

Woman of Color sought by PWM, 40, fit, 6', 170 lb. Intelligent, sense of humor, let's have dinner! #73570 (10/28)

Hello. DBM, 6'1", 225 lbs, 36, wants to meet an intelligent, medium-to-full figure lady with a good sense of humor. Kids OK. #73482 (10/21)

Nomad. Long blonde, handsome, lanky, 34, seeks outgoing, enticing, creative spirit who's curious and ready to let her hair down or tie it up. #73639 (11/04)

Hispanic married male seeking white married female for weekend flying trips for fun and frolic. #73494 (10/21)

Single 30ish guy with a penchant for the great outdoors, red wine, and having good times with good people. Interested? #73425 (10/21)

One True Thing

PDWM, 55, 5'11", nature-lover, seek sane, attractive "Nordic Queen" over age 30 for fun times. Not looking to "meet and merge." #73480 (10/21)

Alone and would rather not be. I can't help that music makes my soul smile. Smart, creative, independent, confident, fit, sexy/sweet other half sought. #73232 @

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someone



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or press 0 twice to return to
the main menu.

MALE SEEKING FEMALE cont.

Introspective, humble confidence, real, bright, attractive, artistic, humor, spiritual, philosophical, funky music, foreign films, travel, nature, SWPM, 31, 6'2", seeks like-minded, 25-35, SF. #73434

HOT CUISINE

Take a great smile add a kind heart mix liberally with good looks, intelligence and humor to make this tall fit Latin dish who's 40ish. Seek very pretty slender gourmet. East Bay. #73542 (10/28)

Let's Get Physical

Active, attractive, mixed-race personal trainer seeking a mate for workouts and play. Enjoys having safe, positive fun and personal growth. Well! #73569 (10/28)

Handsome, fit and secure, 35, SWM seeks naughty female pleasurable partner for late night uninhibited fantasy encounters in San Francisco. Discreet and respectful only. #73423 (10/21)

OLD FIXER UPPER

Not me, my house. Bought one with great potential, but the remodeling I'm planning could really use a woman's touch (as could I). Myself? I'm a creative professional SWM... 39... dark hair on the roof, baby blue windows (eyes), proportionate to my lot size with lots of interesting nooks and crannies. I feature a solid foundation (but plenty of parking for new ideas), nice warm furnace, excellent view on life, no mortgaged future and I'm in move-in condition. Won't last. Call now. #71945

Experience a Unique Older Man

Kindhearted divorced 50ish professional with spiritual leanings seeks attractive 30ish woman to explore San Francisco with. Be artistic, mature, trim, and adventurous. #73530 (11/04)

One Pearl. You are short and not so good looking. I am your blue-eyed, 6' tall stud with a swimmer's body. Smoke/drug free, handsome, intelligent, 33 SWPM for LTR. #73537 (10/14)

Kind man, 53, principled yet fun, bookish yet outdoorsy, talented yet unpretentious, nice-looking yet thoughtful, wants similarly gifted woman for good. Age and race unimportant. Only physical preference: Voluptuous type, feminine figure. #73540 (10/28)

Marriage for Society

European gay male, 33, professional, seeks female for mutually beneficial arrangement. Discretion assured, pre-nuptial agreement OK, attorneys fees covered. #73571 (10/21)

Do you keep in touch...

with your inner child? Seeking bachelorette, 20-25, who is happy, optimistic, playful. SWM, 6'1", brown hair, hazel eyes. Romantic, sensitive, outgoing, fun-loving recent college grad. Live and work in Silicon Valley, but I left my heart in San Francisco. Enjoy working out, bicycling, dancing, 80s music, foreign languages, travel. Intrigued? Don't call! Write instead. P.O. Box 236; Mountain View, CA 94942-236. #73653 (11/04)

A GREAT LIFE

awaits a tall, shapely, beautiful woman, 22-35, who is sophisticated, bright, street smart and enjoys going 1st class. CEO, 55, ISO friend/companion/ confident for fun, frolic and life's pleasures. Please send photo, bio and phone contact. Must like sports car with the top down. #73591 (10/28)

ISO World Stomper

SWM looking for adventure travel companion/girlfriend for LTR. Do you have time, desire for travel and love of life, outdoors, music, romance? N/S #73074 (10/21)

Head for the hills with me. Runner seeking partner. Also into classical music, baseball, hiking, river rafting. #73522 (10/21)

Goodlooking SWPM, 51, 6'2", 180, easygoing outdoors, athletic, dance, blues, beach, travel, seeks similar playful lady over 5'8", medium build, LD, not vegetarian, 42-54. #73484 (10/21)

Chemistry = Love. Sex, food, art, dance, draw, music, outdoors, light, circus, theater, ducati, read, costume, sport, Italian, animal, beauty, adventure. You: 21-32, similar passions. #73501 (10/21)

Fun/lun single BM, 35, in SF, seeking female best friend for great conversation, outdoor events and more, any race, 24-42. #73426 (10/21)

Very Handsome French

35, tall, romantic, outgoing, caring, is looking for a curvaceous, voluptuous woman enjoying doing things, outings, and sensuality. #73477 (10/21)

Ivy League Grad

31, urbane, cultured, handsome, sophisticated man of depth, seeking younger lady who is slender, sexy, and knows how to dress. #73081 (10/07)

Goodlooking, sensitive, creative, 28, WM (green eyes, strawberry blond) seeks a kindhearted, spiritual woman with good sense of humor. ISO healthy, exciting, romantic LTR. #73429 (10/21)

East Coast escapee seeking new friends(hip). Multi-degreed and interests, fit, trim SWM. Dine or glass of wine? For an interesting time... #73526 (10/21)

Spiritual European

Tall, handsome, fit, very attractive, 34, sensitive, sincere, great conversationalist with charm, humor, and big heart, seeks brown-eyed beauty with similar qualities. #73278 (11/11)

Ridiculously Deep!

44 Year old WJM 5'10" with big heart, loves creature comforts yet not ruled by them. Not religious really, but strong eastern bent. Financially secure, old soul, wicked sense of humor, smart, adorable, challenging, way honest, communicative, open, kind, generous of spirit, a guys guy with lots of women friends. I seek a ridiculously smart, very pretty, slender woman that loves life, weather, is open minded, relatively happy, sexy, way kind, honorable, loyal, and seeks someone completely unique to settle down or up with. #72170 (10/14)

SWM, traveling executive, lives abroad, visits SF fairly frequently, 39, fit, sensual, handsome Mediterranean looks, seeks attractive, intelligent, fit woman, for passionate but intermittent relationship. #73516

Exceptional WPM, 44, seeking AF. Warm, considerate, and sincere person, professionally and emotionally secure, wishes to meet AF who seeks caring and loving relationship. Eternal optimist who enjoys life and caring for the person I love. Witty, humorous, and well-versed on issues of contemporary interest. Interests include opera, cooking, and a zest for life. I am a genuine person wishing to meet same. And yes, I do have a vice. I smoke an occasional cigar. #73625 (10/21)

Solitude, peaceful time within, desire what seems impossible to begin. ISO you, virtuous and true. Mysteriously blue. SWM, 28, awaits your intricate thoughts he contemplates. #73582

Acute, athletic, handsome, artistic, intellect, stable, depth; big heart, great Mind, Body, Soul; cultured, humble WPM ISO intelligent, cogent, beautiful, fit, SPF, 25-41. Ski, bike, blade, outdoor fall, romance, LTR, partnership. #73258

Latin male, 30s, seeking female, 20-40, with imagination and good taste. Nice glass of wine, food, and good company. Love will make us free. #73607 (11/04)

1970s fashion is my passion. I seek an earthy woman with long, very straight hair. I'm 32, tall, slender, sensual, nature lover, very self-expressive. #73493 (10/21)

DYNAMIC ENTREPRENEUR

Passionate, tall, handsome, intelligent, fit, financially independent, and emotionally available SWM seeks very attractive, slender, fit, SWF, 30-40, to share in the adventure of life, vitality of work, intimacy of friendship and the romance of love. Photo exchange. #73490 (10/21)

6'2", hippie values, living on sailboat in East Bay. Honest, hardworking guy here on SF project. Weekends in Mendocino. Please be tall and irresistible. #73520

Handsome Latin, 28, 5'8", fit, seeks lady, 27-32, race open, petite, beautiful, creative, philosophical, for unpretentious intellectual exchange. Artists, writers, dancers, etc. please respond. #73523 (10/21)

ART PHOTOGRAPHER

Smart, successful, WASP. artist, homeowner, attractive, fit, 55, seeks fit, brainy, artsy cutie, 30-45, any race, for fabulous LTR. Click! #71955

No bouillabaisse! Are you real? #73437 (10/21)

SWM, 40, attractive, low-key, nice, seeks a soft Chinese girl, 18-27, for love and marriage. #73416

Be My Only Bad Habit

Are you tall, self-secure, sane, slim, considerate, and clean as I am? LTR? Get real. Show me. I'm from Missouri. #73169 (10/07)

You

5'9" in high heels, like romance, dining by the sea. Me: Eastern European, bilingual, like same, amateur photographer, live Ocean Beach. No goldiggers please. #72993 (09/30)

Clean and Sober Rocker

Seeking friendly, mellow female to explore the city. Interests: music, biking, dancing, and intimacy. Me: SWM, 38, 5'11", 175, blue eyes, brown hair. #73566 (11/04)

Witty, well-educated, handsome SWM, 34, ISO a 25-35 attractive, petite, classy, SWF to explore all that the beautiful Bay Area has to offer, including restaurants, art, dancing, biking, and outdoors. #73401 (10/28)

Easgoing, handsome SWPM, 29, 6'1", into Simpsons, Stern, reading, NPR, gardening, travel, outdoors, seeks attractive SF with brains and humor for friendship and possible LTR. #73430 (10/21)

Romantic Irishman, 51, Aries, ISO that one petite lady with zest for life and learning, adventure, romance, and lots of affection. #73609 (11/04)

International Tantric prince, travelled Africa, Asia, Europe, multi-lingual, highly educated, compassionate, agnostic Buddhist, slim, dark, devastatingly handsome, 30s, seeks worldly WF into Eastern spirituality, India? #73657 (11/04)

YOU: VOLUPTUOUS?

WM, 50, 6'9", intelligent, humorous, liberal, lively, above average-looking, seeks Woman, busty, hourglass figure, 40-50, 5'6"+, reasonably fit (weight proportionate to height), similar qualities. #81804 (10/28)

Occasional Rendezvous

Are you a white female, married/attached, relatively content, but contemplating long-term discreet romance to add fulfillment in your life? I am your counterpart. While male, youthful 54, attractive, non-smoker, intelligent, soft-spoken, emotionally secure, fun, and sweet. Serious reply only: PO Box 1779, Alameda, CA 94501 #73474 (10/21)

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warmhearted, trim WM, youngish 57, 5'10". Seeks pretty Woman, 40-48, culturally diverse, with social interests and similar qualities. #81237 (10/21)

Hemingway, Heels, and Hi-Jinx?

26 year old "professional" SJM seeks a literate, sharp-tongued, down-and-dirty glam gal, 22-30, for fast-paced, spontaneous hell-raising. Self-indulgent egomaniacs (in moderation) are encouraged. Be prepared to be tested by fire in Vegas. #73498 (10/21)

Single father seeking independent woman, left-winger, who loves Israeli folk dancing. I've fully recovered from heart surgery. Concord area, 53, state employee. #73587 (10/21)

HANDSOME, ROMANTIC

Humorous, serious, fit SBM, actor, 40s, seeks honest, fit, sexy SF. Race open, be n/s, slender-medium build, 30s-40s, enjoy theater, hiking, cafes, museums. #71093

Don't just visit! Intelligent, witty, youthful, fit, hip, and financially stable SWM seeks French, British, Brazilian, or other woman with soul for companionship/buddy/living companion. East Bay. #73580

Paradise Lost? Fun 53, slender, happy, enjoys tropical beaches, sailing and live part time in Mexico. ISO slender sensual female, 40-50. Love deeply, love me. #73534 (10/14)

Ulysses Reincarnation

Greek bellie, olive complexion, 38 years old, 5'7", 141 lbs, hazel eyes, single, looking for LTR. You are Penelope. Photo exchange. #72956

We Are Meant 2 Be

Passionate, romantic, 5'11", 190 lbs, handsome Noe guy seeks emotionally available, active, attractive partner to share life's fun, laughing, friendship, and personal growth in LTR. #73577 (10/28)

OUTDOORSY

Attractive, fit SWM, 32, 6'4", avid windsurfer, rockclimber, grad degree, ISO SWF, light eyes, full-lips, fit, who loves job, live music for backcountry fun, sharing thoughts, occasional partying, etc. #73506

Leo Early 50s

Alone BM looking for passion, friendship, romance, maybe more. Seeks curvy BF, 29-34, 5'8", I am 6'1" and need lots of love. #72975 (10/07)

SUCCESSFUL SWPM

54, 6'2", thin, nonsmoker, non-drinker, intelligent, monogamous and romantic. Seeking a 5'7"+, thin, attractive SF for romantic relationship. #71743 (10/28)

SWM, 34, desperately seeking kind, gentle Asian/East Indian-Latina lady (20-40) for friendship/LTR. Come on, I know you're out there somewhere! #73598

Active, Handsome, Successful

Smart, fun, warm SPW ISO astute, beautiful, athletic (ski, bike, rollerblade), positive woman, 29-41. No slouches or grouches. You are confident, realistic, worldly, life-loving. Family, profession, health, stars, and community a priority. Call this seeker for more. #73411 (10/21)

Really red? Have penchant for true redheads (short, petite, educated). Also value grace, faith, candor, groundedness. Me: SWM, early 40s, not tall, mirthful, artfully minded. #73651 (11/04)

No Beauty Queens. ISO happy, normal, centered, outdoorsy woman who likes good food, books, movies, 29-36. Me: SPWM, All-American, grounded, spiritual. #73492 (10/21)

BPM, NEW YORKER

New in town, 27, 5'9", 198 lbs, seeks attractive PF, versatile, from Wu-Tang to Bush. Race open. #72077 (10/28)

Lover of nature, Mozart, philanthropy, fine arts, sunshine, kisses, beaches, adventure. Financially, vertically superior, young 50, fit, WM, needs 1st class NS, warm lady. #73236

DOWN-TO-EARTH SAM

34, physically, psychologically healthy, financially secure, emotionally available, enjoy finer things, successful yuppie, college-educated, career done, enjoy outdoors, dining, dancing, movies, KSN, KPRC stations, Beatles, open-minded for more. Want Female, 25-38, for LTR. PO BOX 320668, San Francisco, CA. 94132 #72475

BLACK IS BEAUTIFUL

Creative, decent, fit, energetic, SWM, 42, ISO honest, kind, warm, secure, attractive, fit SBF, 28-44, for fun, adventure, romance, possible LTR. #70022

Eminently dateable SWM, 30, 5'10", intellectual, hip, worldly, accomplished. You: SPF, 24-32, super-smart, independent, sexy, kind. Charisma and mental health a plus. #73652 (11/04)

TENDER ALPHA MALE

I'm 39, neo-classically Jewish trouble maker handsome, intellectual (social change, arts, sciences, languages-my mind never sleeps), outdoor loving (Alaska sea kayaking, etc.), entrepreneurial. You're a curvier peer, in your 30s, highly intelligent with artemis wells of sweetness. Together we're capable of coconstructing a luminous interdependence, complete with eventual progeny. #73275 (10/07)

BRITISH GUY

Good-looking, 38, graphic artist, loves French movies, live music, outdoors and cats, seeks slender, attractive SWF, 25-35, for friendship and romance. #70703 (10/28)

Ever After: Charming Asian prince ISO Caucasian, Eurasian or Hispanic princess to fit this glass slipper. Athletic, average, slender, fit. Interested in seeing "Miss Saigon." #73588 (10/21)

Empowered female fly-fisher wanted for trips to exquisite places. Off-season adventures: skiing, tennis, golf, literature, Indian food, wisdom, music and love. What else? #73489 (10/21)

H-A-N-D-S-O-M-E!!

A mature slim 'n trim Libra Floridian seeks soulmate for "us"! Will re-locate, but can't stand Bolinas! Will marry! Will sign pre-nuptial #73472 (10/21)

Casual lover. Sexually adventurous, affectionate, always respectful of limits. SAM, 35, athletic physique, seeks female for friendship and mutually satisfying sensual exploring and pleasuring. #73417 (10/21)

"Follow Your Heart." SWP, 42, participates in life with wonder, enthusiasm. Hopeful romantic believes in chivalry. Let's discover together: strong equal relationships take time, our goals, interests. #73475 (10/21)

HAVE YOU EVER FELT

Totally comfortable and excited being with someone you just met? Intense, easygoing Taurus, 31, 6', 175 lbs, bright and healthy with gorgeous, deep blue eyes, is priceless catch. #72072

MWM, 5'8", 78, 160lbs, enjoys swimming, tennis and golf. Seeks WF, 60+. Prefer normal weight. No STDs. Be Kind and Considerate. #73487 (10/21)

Time for Change

Now that I have the time, how about you? Let's enjoy this city, state, nation, world. Seeking compatible woman for DWL. No drugs/smokers/diseases/violence. Intelligent, humorous, supportive, financially independent, dancer. Call now. All calls answered. #73564 (10/28)

FLOWERMAN

Outgoing SF photographer, 52, young-at-heart, attractive, spiritual, seeks fun-loving woman with a sense of humor and adventure. Let's laugh together, explore nature, arts and life. Lover of blues, fine food, and cats a big plus. #73646 (11/04)

Relationship desired by PSWM, 47, blue eyes, 5'7", swimmer's build, handsome and secure. You're a SF, slender, intelligent, and possess a great smile and attitude. #73509 (10/21)

Let's see...Coltrane, Costello, Chapman; Chocolate, Creme Brulee, Cole du Rhone; Chomsky, Che, Carol Myles Braun; Cosby, Cleese, Carlin; Camping, Cycling, Cameras. Et Vous? #73599

Intellectual, educated Asian, 40s, slim, high-tech prof, well traveled, royal, classical music, football, fine dining seeks S/DWF soul-mate, stimulating conversations, and intimacy. #73465 (10/21)

Decent guy, SWPM, 42, 5'8", 160, educated, kind, attractive; enjoys travel, gym, weekend getaways, Disneyland. Seeking sincere, fit SWA/HF, 30-45, for friendship, romance, possible LTR. #73462 (10/21)

SEPARATED PWM

Very handsome ex-model, living alone in SF, 43, tall, clean, excellent body, seeking attached or available A/WF, attractive, passionate, fun. PO Box 1528, Millbrae, CA 94030. #73473 (10/21)

Indian princess desired by SWM, 36, 6', green eyes, passionate, sensitive, lover of wines, dining, travel, the exotic. Enjoy salsa, tapas, movies, massages, sports. #73638 (11/04)

Seeking beautiful Asian female. Bi SWM, 28, blonde/blue, tall and slim, with great looks, seeking my equivalent to talk, hang out, possible relationship. #73453 (10/14)

27 year old Tennessee boy at heart, in SF for three years and still looking for the right woman, age unimportant. I am 5'9", brown/blue, with a slight swimmer's build. I'm a technical professional who's into reading (literature to sci-fi), good food, wine, adventures, nighttime walks on the beach, and spending quality time together. You: open-minded, free-spirited, willing to take chances, and honest. #73448 (10/21)

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sfbg.com

To respond to an ad, call
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\$1.99 per minute.
You must be 18 or older.

MALE SEEKING FEMALE cont.

Handsome Romantic, SWM, 40
5'8" 185 lb, fit, adventurous, into
outdoors, weekend getaways,
concerts, flea markets. ISO at-
tractive, fun, playful, SWF, pos-
sible LTR. #73559 (10/21)

European with Southern twist,
boyish 30 SWM, 6', fit, artist/en-
trepreneur, traveled and cultured
ISO SPFF (26-32) to share real
life adventures. #73427 (10/21)

EASYGOING, AMBITIOUS

Attractive, trim, fit, honest,
monogamous, and sensual en-
trepreneur. SWM, 38, 5'11", en-
joys kayaking, hiking, rock
climbing, mountain biking, fine
dining, and weekend getaways.
ISO very attractive SF, 28-40,
with same sense of adventure,
for possible LTR. #72328

SWM, late 20s, 5'6", vegetarian,
liberal, into outdoors and cul-
tural stuff, KPFA, playful, kinky.
ISO SF, 21-35, companion for
exploring mountains, cities, and
sexuality. #73412 (10/21)

Emotionally, intellectually, fi-
nancially secure, attractive, 28,
SJPM. Seeks SF for amity,
soulful connection, backcoun-
try-gravel travel, fine wine, and
shared thoughts right-in-time. #
73452 (10/21)

ASIAN LADY!

SWPM, 42, sincere, affection-
ate, tall, fun, seeks sweet,
smart, attractive, fun SAF for ro-
mance. #70974

Relationship recipe: Mix secure,
handsome, 30, SM with career
and accommodations. Add
monogamous, affection, crea-
tivity. Serve with independent,
smart, N/S, SF, who likes foot
massages. #73469 (10/21)

I'm dreamin' of a white
Christmas! SBM, 6'1", 175, n/s,
n/d, ISO slender, fit ivory prin-
cess, 21-28. #73435 (10/21)

Somebody To Love

Don't you want somebody to
love. Don't you need somebody
to love. You better find some-
body to love. SWM 45 seeks N/
S SWF to love. #73479 (10/07)

WM, 26, ISO BF, 26-29, for
friendship, brainstorming, music
listening, walks in the park. I am
145, 5'8". You similar built, open
minded. #73558 (10/21)

Shy, opinionated, sarcastic, hu-
morous SWM student looking
for SF, any race, with cerebral
competence. I am slender,
blonde. My interests are many.
Will try anything once! #73544
(10/21)

Fit, handsome, caring WM
seeks fit AF for sensual mas-
sage. Let's explore. #73495
(10/21)

Iconoclast seeks icon. Meat and
potatoes vegetarian, into fast
motorcycles, music, literature,
and common sense seeks
strong, creative, free-thinking,
unprofessional woman. #73431
(10/21)

SWPM with a great job in com-
puters. (No, computers are not
my life). I recently (July '96)
moved to the Bay Area and I'm
looking to meet friends and be-
gin a new life out here. I enjoy
travel (Europe 3 times), music
(blues, folk), conversation,
cooking, and politics (left of
center). I like going out for a
nice dinner (North Beach) or just
hanging out on Saturday
(Haight). #73499 (10/21)

WITHOUT WORDS

But with a look, an expression,
you understand. Tall WM, 23,
enjoys music, books, film, seri-
ous about life, work, you. No
contradiction, no comparison.
#72633

Fit, flexible, fairly attractive, fi-
nancially responsible, family-
oriented, n/s, single fellow, 36,
to large fruitful future fervently
with same single female, under
40. #73650 (10/04)

Handsome, brilliant, honest,
modest. European SWP, 41,
5'7", into music, dancing, ideas.
Kinky and kind. Seeking beau-
tiful dark-haired woman, 28-50
for friendship/LTR. #73613

SF Marina gentleman, 62,
seeks curvaceous cerebral
companion for friendship, fun,
and romance. #73628 (11/04)

Very handsome SWM 33 5'9"
olive complexion. You will never
be bored. Learn, listen, love,
ISO educated, witty SWF. #
73535 (10/14)

Shy British male, 33, 6'2", 175
lbs, PhD, enjoys capoeira,
yoga, weight training, rock mu-
sic, outdoors, veggie food.
Seeks intelligent n/s SF, any
race/nationally. #73579 (10/28)

English Patient? Englishman,
45, handsome, boyish, suc-
cessful, 5'9", 135 lbs, seeks F,
30-45, cule, petite. #73641 (11/
04)

Writer is ready. Tall, fit, trim n/s
SWJPM, young 50, been busy
writing and building literary
agency. Now ready for serious
LTR. Be petite, sensual, loyal,
and free. #73330 (10/28)

Flourish

Bee Bop a Louie You're my lov-
er, best friend, soul mate. I'm
SJM, strong, kind, awake, and
vital. You're 35-40, strong, kind,
awake, and deeply affectionate.
Together we dance the big one.
#72619 (10/21)

Preppy fox, 30's, 5'7", slim, sol-
id, cultured, irreverent, slender,
doctoral student, seeks really
smart, sleek, active, fun, loving
woman into arts, film, ocean,
cheese, mangoes. #73547 (10/
28)

It's Time!

Lanky, fit rancher/philosopher
Sierras, ISO bookish, slim,
dark-eyed adventurous, out-
doorsy female. #73481 (10/07)

Seeking Dance, Life Partner

Tall, handsome hepcat can real-
ly swing! Jewish, 42, intelligent,
fun(ny), varied interests, emo-
tionally available, financially se-
cure ISO equal partner who can
appreciate generosity, kind-
ness. #73336 (10/14)

Are you a smart curvaceous
beauty seeking a passionate,
magical, committed relationship
with a very idiosyncratic, tall,
nice-looking, romantic, creative
and intelligent SWM, 42? #
73633 (11/04)

DOWN-TO-EARTH SAM,

33, physically, psychologically
healthy, financially secure, en-
joy dining, dancing, outdoors,
movies, K&N, KFRC. ISO Fe-
male, 24-38, LTR. PO BOX
320668, San Francisco, CA,
94132. #71060

Financially independent profes-
sional now has time to enjoy life
and spoil a special woman 30-
40ish. I'm 6'3", good-looking,
adventurous, sensitive, caring,
passionate, and generous. #
73626

New and Exciting Romance

Fun-loving, easy-going SWM,
handsome, confident, genuine,
fit, trim, 42, creative artist-writer
backons attractive 20s-30s fe-
male for fun adventures, walks,
museums, concerts, dinner #
73524 (10/21).

Tired of vanilla? I like lots of di-
fferent flavors: top, bottom, sen-
sual, romantic, playful, simple,
fun. ISO switch F, 25-35, who
wants to play and hang
out...attractive 27 year old
SWM, grey eyes. Experienced
switches only please. #73637
(11/04)

SLM, 22, young, nice-looking,
5'3", 110 lbs, seeks possible re-
lationship with an open friendly
young lady around my age. I en-
joy movies, outdoors, music,
etc. #73511 (10/21)

ISO pretty woman. Attractive
DWM likes oats, bicycles, as-
tronomy, archery, beer, thun-
derstorms, books, oriental rugs,
cowboy hats, posters, sunshine.
Prairie Home Companion, kites.
#73454 (10/21)

HANDSOME COLUMNIST

Open-minded, athletic, outgo-
ing, romantic, fit, fun, honest,
SPM, 35, 5'6", 135 lbs. Seeks
independent W/AH/JF, under
42, LTR, conversation, cuisine?
#71215

I ride, I'm not a biker. I play
sports, I'm not a jock. I go out,
I don't drink. I'm nice, not a "nice
guy." #73606 (11/04)

5/29/60 (looks younger). City,
tattooed, NSSAM physician.
Physically, intellectually, emo-
tionally, financially fit. ISO si-
milar-souled femmes (Bif OK).
Explore open, triad, or polyfi-
delity LTR. Less unconventional
otherwise. "Phantom" tickets
11/12/98, volleyball, bicycling,
China Beach, events. Steve,
PO Box 591108, SF, 94159. #
73592 (10/28)

Imagine connecting deeply with
a man, 31, who really listens,
writes songs inspired by you,
and shares your commitment to
vegetarianism, organic food, so-
cial justice. #73614 (11/04)

SJM physician, 38, successful,
energetic, intriguing, intelligent,
multitalented, fit, seeks special
emotional connection with a
highly attractive, enthusiastic
woman. #73597 (11/04)

Your vibe is what it is, Baby! En-
ergetic, fun, sporty, 29, SWPM
ISO positively vibrant female for
fun times, maybe more. #73620
(11/04)

Two, not one, is what I'm think-
ing of. 30 year-old SPWM seeks
beautiful, fit, female bi-pair who
wants to share lotsa fun with a
guy who's got no hair. #73410
(10/21)

GODDESS

You are filling me up with your
love! 52, DJPM, East Bay, fit,
householder yoga, communi-
cation, nature, classical music,
7-year old daughter on alternate
weekends, seeks holy, sensual
partner, lover, friend, with whom
the silence speaks as loudly as
words, a fellow traveler on the
Path to wholeness. Together let
us celebrate the miracle that life
is. #73491 (10/21)

ISO World Stomper

SWM looking for adventure travel
companion/girlfriend for LTR.
Do you have time, desire for
travel, and love of life, outdoors,
music, and romance? N/S. #
73276 (10/21)

Ivy league gentleman seeks
shapely, cerebral companion,
45-59, for friendship, fun, and
romance. #73521 (10/21)

TALL, DARK, HANDSOME

6'1", 185 lbs, well-built, fit, ath-
letic, sexy, intelligent, funny, ro-
mantic, passionate, many inter-
ests, 37 (looks younger). Seeks
similar F, prefers 25-35.
#81191 (10/28)

No shoes, Full service

SWM, early 30's, prefers living
barefoot, seeks female "sole
mate" who feels the same way
and know the value of a good
foot massage. #73560 (10/21)

HIV+ guy ISO HIV+ girl. Young
looking SWM, 39, 5'11", 165, at-
tractive, inshape ISO Causa-
sian/Latina/Asian female under
34. #73581 (10/28)

30s fit SWPM likes life, job, art,
literature, outdoors...oh yeah,
sex. Searching SWPF who
wants same. Sure, legs and
boobs, but please have brains.
#73433 (10/21)

Terribly good at being bad in
bed, you too? Me 6'2" bold and
beautiful with funny bone. #
73541 (10/21)

DPWM, 39, 6', 185 lbs, athletic,
attractive, into outdoors, camp-
ing, skiing, seeks A/WF, 18-35,
fit, attractive for love, marriage,
and family. #73658 (11/04)

10,000 volts: "Bruce Lee" look-
alike with Ivy League brain look-
ing for sexy, athletic woman. In-
tense physical attraction on
both sides a must. Email re-
sponse preferred. #73627 (11/
04)

Architecturally Inclined SAM
34, 5'9", 155 lbs., attractive, ath-
letic, creative, and intelligent
seeks friendship or possible
LTR #72944 (10/14).

Above average looks, intelli-
gence, libido, musical under-
standing, passion, reliability, ro-
manticism, open-mindedness,
seeks a steady who may have
one or many of the above. #
73438 (10/21)

Attractive and Caring

world travelled Renaissance pro-
fessor, 31, new to East Bay,
athletic and artistic, passionate
yet pensive, lover of art, nature,
music, and life seeking intelli-
gent, outgoing, self-aware, sen-
suous and adventurous woman,
25-35, who loves to laugh. #
73028

Single white professional, 42,
handsome, financially secure,
loving, intelligent, playful, seek-
ing warm, intelligent, playful
woman, 25-40, for sharing,
touching hearts/bodies leading to
LTR. #73585 (10/28)

Connection is key for hand-
some, tall, intelligent, spiritual,
active, creative, passionate, 34,
SWPM. Love to dance, travel.
Seeking similar SPF, 27-38, for
life partner. #73647 (11/04)

MALE SEEKING MALE

All American, clean-cut WM ath-
letic, rugged, ex-Marine, 42, 6'
185lbs, strong, fit, principled.
Seeks big brother, man of hon-
or/valor, somebody I can re-
spect. #73590 (10/21)

Exotic, good-looking GAM, 32,
165 lbs, 'stache, seeks good-
looking GWM top, 26-36, tall,
lean, fit for dating and more.
We: masculine, romantic, re-
sponsible. #73515

Romance, Adventure, Passion

Down-to-earth, handsome MBA-
type professional. 6'5", 225 lbs,
39, seeks another for beaches,
dining, travel, and more. You be
25-45, tall, trim, friendly, and in
SF. #73562 (11/04)

Bi boy for fun. 31, in-shape, bi
guy seeks others for mutual
pleasure exchange. I'm in
shape and you should be too.
#73602 (11/04)

Good-looking PGWM, 5'9", 168,
brown hair and eyes, clean shav-
en, 44, ISO GWM for LTR. N/S,
N/D, and no games. #73645
(11/04)

Are you a bi-married male look-
ing for a discreet affair? I'm 6'2",
175 lbs, 42, You: 32-40, non-
smoker. #73288 (10/28)

WM, 32, looking to explore with
another first-timer. Don't know
where/how far. Sure wanna try,
though. 5'9", 145. ISO cute,
smallish, 25-35. #73596 (11/
04)

Ice Cream Sundays?

Passionate GAM, 41, 5'9",
would like to meet GWM, 30-45,
who enjoys relaxation, out-
doors, quiet moments, hard-
working, honesty, sincerity a
must. Hurry up. Meltedown. #
73629 (11/04)

White college boy in closet
seeks artistic boy under 21 for a
relationship. Prefer someone in
Berkeley. #73322 (10/14)

BiMWM, 48, mid-Peninsula,
ISO same 30-50 for friendship,
sports activities, and mutual
touch only. Discretion assured.
#73350 (10/21)

GWM, 33, 6'2", 195, attractive,
masculine, straight-acting, fi-
nancially/emotionally stable, in-
experienced seeking similar
AM/LM, 21-33, with sense of hu-
mor, N/S, for friendship/LTR. #
73616 (11/04)

Together at last! Dynamic,
handsome, SGWMP, 6', in-
shape, healthy, fun! Masculine,
energetic, into camping, photo-
graphy, more! Seeks good-
looking, gentle SGWM, under
42. Dating; goal: LTR. #73519
(10/28)

New to SF

28, GWM, n/s, 5'8", medium
build seeks tall, well-built big
brother. Friendship, n/s, n/d.
Love to hear from you. #73270
(10/14)

Bi-married male seeks same bi-
male, 35, 5'7", 140, good shape,
enjoys outdoors, humor and
communication, seeks same for
relationship/friendship with con-
tinuity and discretion. #73619
(11/04)

Senior Seeks Friend

GWM 5'7", 130 lbs, seeks cas-
ual conversation on philosophy
and science. #72979

Overworked VGL, 22, GAM,
professional grad student, 5'7",
140, ISO GLM/GWM, 20-35, in
shape to give me massage in
evenings. Open to mutual play.
#73441 (10/28)

GWM, 36, 6', 195, black/brown,
professional, not into gay
scene, seeks hairy bi or gay
male for friendship and safe
physical intimacy. #73643 (11/
04)

GWM/GL, 31, bi/bl, 6'1", 175,
ISO another GWM for fun and
dating. Interests: computers,
SciFi, drinks, Burning Man, and
other fun things. #73610 (11/
04)

Closeted, straight-acting, mas-
culine, discreet, attractive,
clean-cut, PWM, 33, tall, easy-
going, uncomplicated, into out-
doors, sports, laughing, road-
trips, seeking A/LWM under 34,
for friendship, LTR. #73617

Top, endowed, White, seeks
long-term friendship with very
muscular athlete with thick neck
and muscular buns. Me: 5'10",
180, 34. You: 21-30. #73575
(11/04)

Toned and tanned. WM, 40,
very handsome, nice tanned
body, HIV-, bi/bl, ISO discreet
nice guy for occasional safe
sessions. Possible LTR? #
73518 (10/28)

Wildly attractive, bright and un-
conventional African American
GM, 26, 6' 160, seeks mascu-
line, independent GM with style
and substance for musical ad-
ventures, honest conversations,
possible romance. #73514 (10/
28)

ARTIST, MUSICIAN

New to S.F., African-American
Male, 40s, 6'2", 195 lbs, seek-
ing Male, 30-45, for dating, pos-
sible long-term relationship. #
72336

Walnut Creek, Antioch Area
Blonde/blue, 5'10", 150 lbs, fit,
seeking cute guy 28-38, mas-
culine, for LTR, into movies,
music, camping, n/s, n/d, not
into scene. #73365 (10/07)

ITALIAN EYES

Seeking Asian college student.
I'm trim, smart, artistic, caring.
You are slim, cute, studious,
sincere. Together we will dis-
cover the magic. #70444

GAM in East Bay, 24, 5'6", 132
lbs, seeking Uncle Phil type BM
from "Fresh Prince" for friend-
ship and maybe more. #73656
(11/04)

Sincere Guy ISO Similar
Me: GBM, 31, 6', 180 lb, pro-
fessional, masculine, athletic
build, cinema, books, food,
sports, hiking, skiing, travel,
conversation. You: GM, 25-40,
honest, confident, open-mind-
ed, respectful, athletic. #
73379 (10/07)

Seeking Nihonjin SWJM, 32,
North Bay, passionate about
life, food, wine, travel, ski, hike,
music festivals, camping, shar-
ing urban exploration. What
about you? #73332 (10/21)

Handsome young actor, 6'1",
170, brown/green, ISO LTR with
tall, above average guy. Please
be masculine with a great sense
of humor. Call me! #73440 (10/
28)

WM, 24, 5'9", 155, buzzed,
Newbalance, Garage, tattoos,
1200s, Saga, Jungle, Serial Kill-
ers, blue-black humor ISO Vato
to share my candy with. #
73634 (11/04)

95% straight MWM seeks pretty
and sexy and 98% passable TS/
TV for discreet weekly oral ser-
vice. #73436 (10/28)

Skinny and sincere? Caring pro-
fessional WM, young 48, 6'2",
175, trim, healthy, seeks Asian/
White male, 18-35, for sincere
nephew, son, boyfriend, or lov-
er. #73349 (10/21)

Filipino Seeks Same

Handsome, intelligent, sweet,
sincere Filipino American seeks
same for dating or LTR. I'm 29,
5'8", 167 lbs. I prefer men be-
tween 25 and 37 years old. #
73305 (10/21)

23 year-old college grad, mixed
ethnicity, olive skin, green eyes,
black short hair, 5'8", 134 lbs.,
cute boyish looks, tired of
games, want someone real. #
73400 (10/21)

At-a-glance handsome SGWM,
6', 170 lbs, tan, fit, healthy, dy-
namic, kind. Seeks 24-40 year
old SGWM, very goodlooking,
full of personality, wit, charm.
Dating goal: LTR. #73528 (11/
04)

Jock seeks jock. GWM, fun,
hunky, handsome, seeks same
for sex, dating, whatever. Stats:
38, 5'10", 185, 32" waist, 17"
arms, and 46" chest. #73513
(10/28)

Down to Earth...

fun, nice guy seeking same.
GWM, 30, 6'4", 205 lbs, tall
build, good-looking, brn/hazel,
in East Bay. Likes rollerblading,
modern rock. Looking for GWM
or GLM, 25-35, n/s, n/d, with
same interests for dating/LTR.
#73565 (11/04)

Mail or Fax in Coupon Below

Write your ad here. 25 Words FREE!
Please check one category:

☐ Female Seeking Male
☐ Male Seeking Female

☐ Seeking Friends
☐ Male Seeking Male
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ABBREVIATIONS

A=Asian	H=Hispanic	J=Jewish	n/d=nondrinker	NA=Native
G=Gay	P=Professional	W=White	n/drugs=no drugs	American
M=Male	F=Female	ISO=In Search Of	LTR=long-term	WW=Widowed
B=Black	S=Single	L=Latino	relationship	
	D=Divorced	n/s=nonsmoker		

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MALE SEEKING MALE cont.

GHPM, 51, seeking playmates who like dancing and outdoor activities and sports. Skiing, swimming, hiking, golf, tennis, bicycling, massage, a plus. #73642 (11/04)

Fun-loving Gemini, 24, WM. Cute, amiable guy, creative, adventurous ISO down-to-earth, 25-35, healthy, humorous, honest W/AL guys for dating. #73419 (10/28)

GWM, 38, 6'1", 190, brown/black, ISO that someone special. Likes include movies, dinners, gardening, drives, get-aways. Seek someone for dating and eventually LTR. #73543 (10/21)

EURASIAN GQ, 35
Educated, straight-acting, professional, enjoy running, outdoors, tennis, skiing. #72465

Black femme seeking hot, manly white, stocky male, 45-60, 180-225 lbs. Single please. I am 51, 5'10", 168, dark. #73403 (10/21)

GAM, 19, 5'10", 150 lbs, college bottom boy (not feminine), looking for cute hung young top of any race for dating and more! #73177 (10/14)

Attractive WM Wanted
Japanese student, 28, 5'8", 130 lbs, new in San Francisco. You: fun, friendly, healthy, responsible, 23-40, for friendship and more. #73358 (10/07)

Companion for Life
Good Man, East Indian, 33, with good values, good mind, good work, good looks, seeks good man with same goods for life. #73451 (10/28)

48 year old WM seeks man for good times. Be 55-65, friendly, sincere, and have sense of humor. Call me if that's you. #73500

Catch, 28, black professional, 5'8", 170, smart, funny, cute seeks other young and handsome culturally empowered men of color, professionals or students. #73496 (10/28)

FEMALE SEEKING FEMALE

My life is satisfying. Better if shared. SAF, late 30s, simple, ordinary, direct. Treasure relationships. Try to live life to its fullest with you. #73583 (11/04)

Visual Artist
ISO slightly hip, thoughtful, sharp-witted companion with verve, 30ish-40ish. #72961

To shy to ask you out but confident otherwise. Very attractive, 26, GWF, 5'5", 120, athletic, femme ISO fit, fem, uninhibited ladies. BI OK. #73586 (11/11)

Chinese female seeking bi-female, 21-35, willing to have fun. East Bay. #73421 (10/28)

SF, 29, intelligent and sensual, enjoys hugging, cuddling, and kissing, wants an enchanting, attractive woman, 24-34. Interested? #73654 (11/11)

Fun Loving Spirited Lesbian
seeking adventurous woman to share outdoor/indoor romps. Love to ski, play, and explore. Let's see where the road leads. You: 25-40 and believe love is about fun, not quicksand. #73572 (11/04)

Don't tell me all women take it. Serious, sexual, sardonic, petite, bi-chick seeks you. Be fierce, brave, cerebral, psychedelic. 25-35 years a plus. #73443

Internationally travelled, educated, cultured, progressive, compassionate, into Eastern spirituality, ancient Asia (India?), lit, feminine, youthful, pretty, BWFF, seeks similar BIF for friendship, romance, spiritual sensuality. #73624

24, petite and cute, ISO trouble. #73568 (11/04)

New to this...I work too much! Help get me out of my studio! I'm a successfully self-employed, kinda shy Scorpio. ISO someone sweet and petite, 26-35, an extrovert with a good sense of humor to hang with. Friends first. Coffee in North Beach? #73424 (10/28)

BPF is sought by SW femme, 44, 5'6", 150, about my age, height, or taller, well-read, educated, slender, interest for books, sports. All calls returned. #73649 (11/04)

Attractive light-skinned GBF, 29, in Wisconsin, would like to correspond with other GFs, 29+. #73468 (10/28)

SEEKING FRIENDS

Too busy working to meet friends? Me too. I am fun to be with. Great sense of humor and easy-going. I hope that you are too. #73356 (10/21)

I Think I Can
I think I can. PAF seeks others (30-55) also trying to get a life. From mindless activities to stimulating conversation. We're open-minded, humorous, adventurous, like being alone but not always. Don't see this as a substitute for therapy. #73456 (10/28)

"Root Beer Float." Does anyone else miss "Root Beer Float." Dreyers not releasing limited edition ice cream this year? Maybe next year, with your support. #73342 (10/21)

Action, adventure, travel. Boat, fast airplane, sport car, 5-star resorts. MWM, mature, fun, caring seeks attractive WF playmate, passionate. RSVP. #73466 (10/28)

Special friend. Attractive engineer male, 30, 6', 175 lbs, alone, seeks very young, beautiful lady for friendship. #73396 (10/21)

Want to learn swing dance? Straight SWF, 33, would like to meet other friendly straight women to go to swing dance classes/clubs with me. #73422 (10/28)

Military Women
Active, inactive, or retired service women needed for documentary film project. Any service, any rank, any era. Filmed interview and discussion about women in combat. #73343 (10/21)

DWF, semi-retired, ISO contacts for walking, talking, movies, galleries, telephone chats, open-minded, n/d. #73381 (10/21)

Fitness and Fun. Mountain bike moderate pace, jog 10 minute mile, roller blade, read classics, enjoy theatre, opera, symphony, museums, bake from scratch. Sam, 40, 166, LTR. #73538 (11/04)

We're Adventurous!
Foreign heterosexual female, 30ish, Japanese fashion grad. Like to meet a few spontaneous friends, het/bi/gay/TS/TV. No straight guys! #73449 (10/28)

THIRTYSOMETHING
Messages from last ad got lost. Friends join my growing group of friends for dinners, movies, hiking and more. All races welcome, single or not. I am in Marin. #72610

The Queen is dead! Animated Goth-like chick with warped sense of humor seeks kindred spirit(s) into Brit-pop, cartoons, and general sarcasm. #73354 (10/21)

Jam Partner
sought by novice guitar player. Folk and light rock. Mellow, just for fun. Bursts of passion are admired. #73463

Training Partner desired. New to area seeking similar person for training and to visit sights. Me: 5'11", 180, 39. Serious athletes only. #73552 (10/21)

LET'S EAT!!!
SWF. Life is a banquet. Or is that a cabaret? Want to excavate little-known gems in the Bay Area...from ethnic spots to haute cuisine. Join me. Your table is waiting! #73402 (10/21)

Seeking other Asian Americans to share cultural experiences, discussions, and outings with. Are you progressive, enjoy different foods, the arts, cultural events, movies? Let's connect! #73312 (10/21)

Divorced Professionals
Are you interested in socializing and building lasting friendships with other divorced professionals? Interested in meeting regularly in San Francisco with a circle of stimulating people in their 40s and 50s for sharing life stories, touring museums and galleries, attending concerts, dining, hiking, etc. Let's make a new family together. #73405 (10/07)

Ballroom Dance Partner
Sought by gentleman, 54, 6'2". She must be 5'8" plus agile and very thin. #72989 (10/28)

For fellow heat-seeking music geeks: Yo la tengo, Aphex Twins, Built to Spill, P5, Chopin, Abba, 3ds, Buzzcocks, Spiritualized. Let's get slanted and enchanted. #73550 (10/21)

El Vampira. 23-year-old Goth chick ISO same for safe companionship to explore SF Goth clubs. Friends only. No heavy drinkers. #73593 (11/04)

Travel partner wanted. SWF, 32, seeks female travel partner to explore New York, going to clubs, dining out and meeting people. #73536 (10/21)

Seeking a Pretty Feminine American Lesbian
Attractive Frenchman, 36, looks for a genuine and attractive lesbian who's fed up with questions such as, "Why don't you have a boyfriend?" or "When are you going to get married?" If that is the case, please contact me. #73567 (10/28)

NATURE LOVER
Adventurous, independent, outdoor loving M, seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. #81028 (11/11)

LIVE 105-ERS, GOTHs
Dancers, to share music, information and dance. Professional, straight F/M, n/drugs. #70381

Prison inmate at Pelican Bay seeking pen-pal. Leave a message and my cousin will forward it. #73601 (11/04)

Japanese students needed for Sociology research. Please help by doing an interview regarding your US experience. Thank You. #73551 (11/04)

Daytime tennis/beaches/hiking? Tall, handsome, athletic WM, blue eyes, well-educated. Seeks Asian female for cultural exchange and possibly more. #73382 (10/07)

POKER GAME
Upper Haight, smoke-free, Friday, Saturday nights. Why intellectuals, jazz lovers and sophisticated bluffers come play. No cry babies or bad manners. #70762

Fledging (read: novice) vampire would like to join or form a group to play Vampire: The Masquerade. Weeknights preferred. #73369

Professional male, 29, seeks film buff to share movies at the Lumiere, Red Vic, other rep houses. If you like jazz, so much the better. #73326 (10/21)

I SAW YOU
Orbit Room, 9-24. You: Gorgeous Asian woman, red/black hair and glasses. Me: Blonde guy who accidentally kicked your purse to the floor. Sorry! #73555 (10/21)

Nick Cave concert Thursday. You: back row, short, black hair, stunning smile. Me: short hair, holding back balcony door. We talked about Tucson. Coffee? Conversation? #73415 (10/28)

Blonde beauty wearing green "Origins" sweater on SF Bart Thursday, 9/17. You were reading Guardian personals. Call me. #73444 (10/28)

At the Stud. You won bubble gum-blowing contest in leather pants. Me: glasses, dark hair, Jimmy. I lost your number. Please call now. #73510 (10/28)

Waco Bros. 9/11. Rob, we chatted (loudly) about local bands, swing dance, and the complications of growing things. Meet for coffee? Lisa. #73345 (10/21)

S.F. Wine Awards Tasting-You handed me some wonderful basil as we tasted Gallo Reds. Your eyes are so beautiful! I's love to see you! #73545 (10/21)

Skipper!!! I saw you in the morning, waking up to you and thought how lucky I am to have such beauty. Happy Birthday, Skipper. #73367 (10/21)

Colleen from Richmond. Met you at the fiddlers green SF 9/18. Conceded Leo who need attention wants to hook up. John. #73418 (10/28)

9/11, 7pm, Market at Virgin. Punkie blonde girl, I observed as you smoked, boarded bus. Fella with long hair, goatee, desires your acquaintance. #73333 (10/21)

Jumpin' Java. Saturday afternoon, 9/12. You: boy wearing hat with bleach blond friend. Me: boy wearing green shirt. We exchanged smiles. Wanna meet? #73327 (10/21)

Like attracts like. BM'98, Black Rock City. You: SanFran, 6'6", redhead, blue eyes, Brian. Me: Seattle, same stats, Val. Would love to find you again. #73373 (10/21)

Saw you in Pegasus Books. You were reading "Doubletake". I asked if you shoot. We talked about Burning Man. Now I'm the burning man! Next Saturday? #73357 (10/07)

Airbart, evening 9/5, Oakland airport. Made eye contact. You: Wearing blue shirt, jeans, boots, blonde/brown, tall, black bag. Would love to talk. #73316 (10/21)

HARBIN
8/31. Dinner at porch. You and Walter talked TaiChi, we about distasteful sex movie and cafes. Want to continue conversation in cafes? Give me a call. #73302 (10/21)

Naked Eye on Haight, 4:00, 9/30. Foreign Film section. Swirl tattoo on back of your neck, wool hat. Said hi. Let's hang out. #73595 (11/04)

Red-Headed Armenian

Industrial psych student. We went to Eppler's. I looked for you at Urban Outfitters...I'm still looking. Darren. #73532 (11/04)

Friday, Sept. 11. United #681, O'Hare to SFO. You: laptop, headache, gorgeous. Me: goatee, restless, shy. Want another chance to sit by you. #73439 (10/28)

Almond-eyed cutie. Can't explain it, but your smile has me transfixed. Meet me at the Lex 10/2, 8pm? Wear your zip up sweatshirt. #73458

GG Park near DeYoung, Sun, 9/13, 3:30ish. You: Light tank, tan shorts, black sandals/purse, reading. Me: lying shirtless under palm tree, eating banana. #73318 (10/21)

"Stanyan." Saw you at the Cat Club on 9/10. Two tongues are better than three. Unfortunately, alcohol speaks louder than my intelligent words. #73346 (10/21)

Wally at Folsom St. Fair 9/27
We laughed at how people relate our names with someone famous. I found you quite interesting. I was too shy to ask you out. Coffee sometime? Phoenix. #73594 (11/04)

Juan(?), 9/19, "One True Thing," 1pm show. You: grey tee, jeans. Me: blue shirt, jeans. Should have given my number in bathroom. Movie? D. #73618 (11/04)

Looking for Mina Taylor. Me: Old friend, no longer in Bay Area, moved back home to DC. Would love, love, love to keep in touch. #73805

Searching for a Rainbow
We met at a housewarming party. Discussed tai-chi in GG Park and all the above. I found you attractive, but never told you. Would like to see you again. David. #73640 (11/04)

Mig, I didn't forget! Happy 18th birthday, honey. Love you forever, like you for always, as long as I'm living. My baby you'll be. -Vee #73660 (11/04)

"Titus!" I (tallish with taller friend) sat behind you (shorter with shortish friend) and posited that it looked like the finale. You concurred. Look like coffee? #73632 (11/04)

DAN-BURBANK AIRPORT 9/25
Glad our flight was late-I enjoyed talking with you. Interested in meeting again? Linda. #73600

Me: Blue hair, tall male. You: white T-shirt, brown hair, male. Berkeley BART. Sunday, 9/6, 11-11:30am. Made room for you on the bench. You laughed at my brother. We got on Fremont train. Me off at MacArthur. Wanna meet? #73112 (10/14)

Renaissance Faire. Jennifer, this crazy puppeteer would love to see you again. You wore the damsel of the faire. I can't get you out of my mind. #73348 (10/21)

Danielle Street Light Records in Santa Cruz, 9/20. You rocked my world! Salads at the grind? #73512

Neb Cal Football Game

Sonny, we walked to the stadium together. I should have got your number. Call and we can get together. #73387 (10/21)

Cheap Trick 9/25. You: tall WF, white top, rocking out. Me: WM, black jacket, rocking out. Would you like to do a number with me? #73604

Orgasmo Adulto, 9/25. You: stage left, 2nd row. Deliciously slim, dark hair, and half frames. Me: end of front center row. Captivated, smitten--your eyes! #73612 (11/04)

Montgomery BART, Dreddman, wearing red army fatigues, carrying radio going up escalator. Me: Mexican, long brown hair, wearing walkman, walking down steps. Asking, mutually interested? #73335 (10/21)

Dessert Diva
Our eyes met over the bakery counter. As you handed me that cookie I knew our love would last forever. Blondie at Just Desserts. Teach me how sweet life would be. #73563 (11/04)

CROSSED SIGNALS

McDonald's 9/16, 12:30. You smiled and waved at me. I was dumbfounded by your beauty, did not react. Coffee or tea? #73414 (10/28)

Cum Ride My Trolley

You responded to my ask Isadora letter. Let's meet for a trolley ride and enjoy that leather interior. All other Trolley enthusiasts encouraged to reply. #73549 (11/04)

Huntercool: I miss our rap sessions. Yo! #73635 (11/04)

Sherry, Asian, new in town, SFAB? Do you like the scent of rain? You have my number and email. Call again. Alameda connection. #73615 (11/04)

Juan(?), "One True Thing," 1pm show. You: grey tee, jeans. Me: blue shirt, jeans. Should have given my number in bathroom. Movie? D #73428 (10/28)

Labor Day A.M. Spinelli's, Irving and 9th. Dark female in window with hardbound. Me: Italian American male, blue shirt, smiled when leaving. Share books and beauty. Karezza? #73314 (10/21)

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FEMALE SEEKING MALE

Magnificent Pagan Goddess
I am 38, white, wild, curvaceous, witty and lover of wild things. I'm looking for earthy sex god. No smokers/drunkers, etc. #57053 (11/04)

Discreet needs. SWF, 28, 5'8", attractive, curvaceous, fun-loving, and extremely sexy ISO professional, classy, handsome gentleman with discreet needs. #57041

FRIENDS FIRST

Retired, DBF, 64, intelligent, independent, high morals enjoy theatre, ball-room dancing, and arts. Seeking respectable Gentleman, prefer tall, 5'10"+, n/s, n/d, race open, 55-75. #56538

Big Daddy's Girl Seeking Daddy

Brown-haired female, BBW, is seeking a daddy to play with. Sanity important, size not. Let's meet and see what happens. #57057

SEXY/ SPIRITUAL

Great-looking, slender, talented, classy, charming, b/b, seeks tall, well-educated, self-confident, youthful, witty professional, 45-55, for fun, erotic adventures, love, intimacy, possible LTR. #57080

Slave seeks master. Hispanic female ISO WM, 25+, for discreet encounters. Must be very horny and willing to try everything. #56994 (10/14)

MALE SEEKING FEMALE

You Have Everything
except trophy lover man. SBPM, 40ish, 6'2", 225 lbs, attractive, head turner, intelligent, humorous, compassionate, amorous, and monogamous. Let's spoil each other? #56941 (10/28)

Talented Visual Artist seeks mature Patroness for both exotic pleasure and inspiration. You must live near Nob Hill or Pacific Heights area preferably. I, 25, am one who enjoys pleasuring that woman who sees "art" as an ongoing adventure. I am 6'1", long brown hair, brown eyes. Discreet callers only. #57043 (10/14)

NJO-SE Sex

Pretty, in-shape boy, 28, seeks intense top femme for bondage, biting, oral, foot worship, dildos, etc. Imagination, intelligence, and daring a must. #57051 (10/28)

EXTREMELY SEXUAL

Visual, erotic, sensual, open-minded, into many fantasies, role-playing, 6'1", 190 lbs, handsome, muscular, seeks very attractive, sexy Female, BI preferred, for erotic adventures. #54816 (10/28)

Black male seeks 50+ female for belly to belly activities. Older women need physical pleasure too. Nothing more than a sexual fling, okay? #57048 (10/21)

Bart Riding Partner

Seeking female to meet and have animal sex on BART. #57067 (10/28)

Monica my Lewinsky. Married WM, 46, seeks A/WF, 39-65, who's secret fantasy is starting an affair wearing erotic attire, spending extended period kneeling before tall stranger. #57046 (10/21)

Have handcuffs will travel. Experienced male top seeks willing female bottom for frequent journeys of intimacy, intensity, pain, and pleasure. All limits respected, novices welcome. #56987 (10/07)

Eclectic Dom

seeks ticklish fem sub for fun and laughs. No experience or windows required. Reply via email. #57062 (10/28)

East Bay

It's like eating an olive. SWPM, educated, cultured, athletic build, 49, seeks SWPF, educated, slender, shapely, bedroom dominant, 40-55. Friendship first. #57045 (10/07)

Berkeley creative intellectual, hung, athletic man, HIV-, N/S, 37, 6', 190, seeks clean, decent black woman with erotic big butt for natural, healthy sexual relationship! #57023

21st Century explorer seeking attractive, uninhibited friend to share SF sights, sounds, and discoveries. I'm blond/blue, athletic professional with a fun wild side. #57084 (11/04)

MWM, 40, fit (really), ISO MF for erotic affair. Talk, touch, more. All limits respected or tested as we decide. Sound fun? #57083 (11/04)

Obsequious, tractable, gentle, loyal, overly serious SWPM, 40, seeks woman with brilliant mind and pretty feet to love, worship, and obey. #57022 (10/21)

Momma Aphrodite, I'm Eros, your son to cherish, tease, and teach. No Oedipal hangups. Mom, I'm just your handsome pride and joy, nice but naughty boy. #57038 (10/21)

Fat Elvis seeks bobby-soxers for rockin' pajama parties. Pony tails, orthodontics, and white cotton panties get "special" attention. Don't be too cruel. #57077 (10/28)

Nude photo. SWM seeking experienced female photographer with equipment to photograph me nude inside/outside. I will cover all expenses/compensate. #57082 (11/04)

BOY TOY SEEKS

China doll for passion play by day. Tall WM, 30s, blue eyes, athletic, healthy. Married but deprived. Handsome and home alone in S.F. #56123

INDULGE YOURSELF

Herbal bath, candlelight, flowers, soft music, massage. Respectful, intimate and safe. No reciprocation required. Caring experienced WM, trained in massage and tantra. #56352

Erotic hands. Intensity can be exquisite. Gentle MWM seeks slender lady for mutual experiences. #57090 (11/04)

MARRIED, LATINO

Male, good-looking, fit, 35, 170 lbs, seeks Female, any age/race, for intimate sexual encounters. Must be fit, sexy and very open-minded. #55286 (10/07)

Open-minded att. professional WM, 6'1", 50s, worldly, charming values, spiritual paradoxes, seeks pretty WF weight to height proportionate, independent, yet erotically submissive for primary LTR. #57026 (10/21)

Attractive SWM, 35 ISO female blabbermouth, monogamous but casual relationship. Race, body, age open. I hate sports, I love eating hoochie. #57078 (10/21)

MARRIED, LATINO

Male, good-looking, fit, 35, 170 lbs, seeks Female, any age/race, for intimate sexual encounters. Must be fit, sexy and very open-minded. #57094 (10/28)

Guy, 27, non-smoker, dancing, modern-art, nightclubs, beach, honest, movies, cafes, bondage, rubber fetish. Want woman, 25-32, with similar interests. #57087 (11/04)

International Pervert

SWM, international traveller, old cars, clubs, extremely youthful ISO girl 35-55, plus or minus, uninhibited, unattached. Like hour-glass figures, gothic look. No pros of either type. #57071 (11/04)

Naughty girls only. Experienced dom seeks bad girl to discipline. Training at my whim but for your pleasure. Safewords used. SAMs appreciated. 6'1" blonde. #57025

Dominant sadistic black master/mystic, 40, seeks obedient, masochistic single female slave, heavy corporal punishment, spanking, paddling, oral service, verbal. Kneel! #57024 (10/21)

You. Me. Whipped cream. Handcuffs. Any questions? #57039 (10/21)

Single male, 25, looking for woman who enjoys watching men masturbate. You can come over to my home or I can come to you. #57031 (10/21)

Looking for Lolita-type for best friend, lover, and housemate. You're attractive, sensual, shapely, erotic, 18+ young female. I'm nice-lookin', selective, athletic, easy-going! SWM, Marin Co. homeowner. #57091 (11/04)

Masochist Seeks Sadist

Trained as pain toy for use as you see fit. Cones, wax, CBT, all limits given freely. Please push and expand my limits. Serves as houseboy, cook, masseuse, and sex toy. Please call with orders. #57070 (10/28)

TSIRP BBLRSCAE? SWM, 32, 6'1", 175 lbs, attractive, athletic. Let's play strip Scrabble. No hanky panky! Meet for coffee or drink first. 18-50 female only please. #57047 (10/21)

Romantic S/M

SWM, 43, ready for in-depth relationship with woman to 50 years old. I'm smart, funny, sensual ISO similar for pain and pleasure. Let's both explore being top and bottom as friends, lovers, soulmates. #57058 (10/28)

Petite Asian Women

sought by gorgeous hunk, 6', 22. College student seeks 18-35 petite Asian women for discreet sexual encounters. Call me. 57037 (10/21)

Rascally Yuppie

seeks perky, petite brunet! SWM, 26, enjoys running, skiing, athletics, reading. Wannabe chef, easily entertained, home-grown in Bay Area, silly, sarcastic, irreverent, but trustworthy and enjoys cheesy snuggling. Placing this cuz it's free! #57054 (10/28)

VISITING "BAGHDAD"

October 9-12. Wanna meet fun, tall dark and handsome (33)? Anything goes: movie, dancing, beer, tennis, nookie. Will pack toothbrush, soap, "herbs", prophylactics. #57074 (10/28)

Insatiable Earthy Perv

MWM, 34, seeks discreet affair with ticklish, switchable sub NSSF, any race, 18-38. Heavy spanking and affection, but genital penetration. Sense of humor and love of nature a plus. Pros, clothing fetishes, and black-mailers needn't apply. I'm poor. #57075

Nursery Rhymes

If you're Little Miss Muffet, come sit on my tuffet. Elvis seeks Priscilla. Do you wear ski boots? #57056 (10/28)

MALE SEEKING MALE

Seeking HIV+ Black/Latino
HIV+ GWM, 36, 6 foot, 185, blonde/blue, passive, seeks Antioch/Concord area, aggressive smoker for LTR. Capricorn, Cancer, Virgo preferred. #56910

EAST BAY

Appreciative, mature Male seeks Gay, Straight, Bi, exhibitionist or curious, 25-50, for private encounters at his home. #56083

Boy wanted by attractive GWM Daddy-Master, 74, 5'7", 165. You are 18-40 with a submissive need to serve a dominant mature man. #56996 (10/21)

CUTE GAM, TONED

26, 5'6", 138 lbs, lean, seeks virile top Man (L/A/BM a plus) for dating. Must be masculine, attractive, under 35, good shape. #55514 (10/28)

Good-looking BiWM, mid-thirties, looking to meet straight/bi/gay guys, 20-45, for checking out XXX-rated videos, massage, and other forms of safe fun! Very discreet! #57081 (11/04)

Rough Sex

GWM, hunky and trim, 6'2", 170, HIV negative, favors leather, S/M, discipline, ropes and restraints. Hung long and thick. Assplay, safe sex only. Like a man hot. I give, I also take. No limits. #57066 (11/04)

Construction workers over 30 wanted for oral pleasure by SWM, 48, in own place in SF. Very clean, HIV-, no reciprocation required. Relax and release. #57012 (10/21)

Ready for You

WM, late 40s, trim, very oral, seeking men, late 50s to 60s, for hot sessions at your place. No bottoms please. #57030 (10/21)

B or H donkey or horse hung, versatile, average-looking straight-acting dude sought by successful professional, good-looking, 50, WM for possible LTR. Call now. #57003 (10/21)

Submissive bottom, 40, slave boy seeks dominant top to kick my butt. Beat me and make me satisfy all your needs. #57035 (10/28)

Hirsute Boy ISO Sex Buddy

Fun, easy-going BiWM, 21, 5'9", 160 lbs, ISO j/o partners or hot guys to give me head. Let's have fun buddy sex without the games or pressure of a relationship. Must be willing to travel to East Bay. #57049 (10/28)

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M=Male	F=Female	ISO=In Search Of	LTR=long-term	WW=Widowed
B=Black	S=Single	L=Latino	relationship	
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MALE SEEKING MALE cont.

Seeking Curious Submissives for Fun and Fantasy

Me: 5'9", 140, cut WM, 22 year old. Seeks considerate companions for sucking, dominating, and who knows? Whatever follows! If you're an adventurer and are looking for a real release, call me. #57073 (10/28)

Mature New Friend

wanted. SF, retired, 6'1", 188, ns/nd, friendly, nudity, femwear, video, touching, oral (no anal), sharing, caring. #56986 (10/14)

Beefy White Top

seeking smooth men of color, singles or couples, for play or dating. I am in my 30s, 6', 200 lbs, work out. Love sex, working out, walks, hiking, and more #57065 (11/04)

Wanted: Naughty Catholic Schoolboy

Me: GLM, Mediterranean-looking, interested in GWM (sexy) to confess my transgressions to. Worship at my altar. Will sacrifice Spice Girls collection. #57068 (11/04)

HIV Positive Partner Search

I am a 30 year old GWM looking for my "partner." Do you love yourself? Are you intelligent? Do you know what kind of sex you like? Do you think you can be in love, have respect, and still play separately (for sex, not affection, because you know your love is deeper than sex). Looking for you. I have a deep personality and am very cute. U B 2. #57069 (11/04)

Big, 29, SWM, looking for gentle dominant older guy in East Bay to watch video and get me on me knees. Love giving oral. #57000 (10/21)

Bi MWM, 42, 5'6", 190 lbs, seeking same. I will answer all calls. ISO lots of buddies. Starting a club, discreet and oral. #57036

Rough Butt Spankings Given

to bad boys with hand, paddle, and strap. Limits respected and expanded. Novices and curious welcome. #57064 (11/04)

Hot masculine, muscular Italian topman seeks Black, Asian, Latino, and blue collar White bottom guys. Also like being with other topmen. #57032

Are You Latino?

Seeking uncut, well-endowed, hot Latino studs who enjoy expert oral service. Please be STD free and HIV-. 21-30 years old. Lay back and enjoy. #57076 (11/04)

FEMALE SEEKING FEMALE.

Horny but Petite

Pretty, petite female, 46, seeks down-to-earth A/H female, 35-65. Friendship, fun, and more. Be honest, clean, no drugs. Pleasure toys, strap-on OK. #56944 (10/14)

COUPLES

Adventurous in Marin. New to the scene. He's tall, dark, sharp, 40s. She's petite, blonde, gorgeous, 30s. You be sophisticated, enticing, and relaxed. #57020

Tweedy Englishman invites interested men to bring their wives for his inspection, naked and for sexual intercourse. Respectable, conservative, decent persons only. #57017 (10/07)

Attractive, clean, safe, secure, monogamous black couple. He 41, she 32. Seeking similar black couple. Objective: to watch the ladies enjoying each other's feminine charms. #57093 (11/04)

Bi Couple Seeks Same

Mid 40s attractive bi-couple seeks both bi-couple for erotic, kinky, fetish fun. #57060 (11/04)

Bi-curious woman, 38, athletic, attractive ISO couple. She: limited bi-experience. He: interested in watching us explore (his participation encouraged but not the focus). #57021 (10/28)

Attractive PWM, 30, ISO erotic open-minded couples for hot times. Into everything, will try anything. #57079

Seeking full-figured. WC seeks bi or curious for kinky pampering. We are clean, discreet, and adventurous. Special person, good attitude, and personality. #57044 (10/28)

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Foot massage my specialty. Submissive professional male, 38, seeks dominant woman who wants pampering and devotion. I am clean, lean, educated, discreet and healthy. #57018 (10/21)

Impetuous, but genuine SBF seeks geisha to teach me how to satisfy my SWM. I'm insatiable and submissive. He's endowed and dominant. You? #57013 (10/07)

Sexy Spanish couple seeks lady for friendship or similar couple. Please be sensual, clean, n/d, and discreet. #57085

SWM seeks MBC

Open-minded upscale athletic blond seeks sharp, trim, upscale black couple for friendship, fun. PO Box 2302, Pleasant Hill, CA 94523. #57029 (10/21)

Italian/Latin, healthy, fit, long-lasting, 37, sensual, loving, gives good massage. Talented tongue ISO couple or man/woman for no strings kinda fun. Let's talk. #57089 (11/04)

This MWM, 48, plays with wife's agreement, possible foursome. Seeking couples or women for no strings passion and creative pleasure to fulfill your fantasies. #57088 (11/04)

Attractive, best masseuse provided by WM only for bi-curious WM under 30 to receive best of both worlds. Guaranteed to make you explode in ecstasy. #57040 (10/28)

OTHER

Master and Mistress Seek Live-In Slave

Couple seek live-in slave, male or female or both. Email with interests and needs. Sincere only. #57061 (11/04)

Going for the gold. Clean-cut gentleman seeking showers of gold, exploring new horizons. So be gentle and discreet. Full-figured a plus. #57027 (10/28)

Nudist seeks exhibitionist. Been: Harbin, Kiva, Baker, Not been: Edgewater, Forum, Substation. We'll talk about the possibilities after a watsu at Harbin. #57002 (10/21)

Pagans, warriors, lovers. Followers of ancient ways, physical delights. Bi-couple seek others of our tribe--Celts, Wicca, Druids, Bretons, Holy Order, Faithful Knights. #56995 (10/07)

Latino cross-dresser. Pretty, not passable. I want a black/Latino guy to go out with. Don't be shy. 6', 200 lbs. SM OK. #57034 (10/21)

Good-looking guy, 40s, fit, financially secure, seeks cute, passable Latino TV for fun, travel, hopefully LTR. #57009 (10/07)

Dream Dance. Native American, pagan, intimate rituals, living rooms or Sierras. We seek women, men, couples. Group love, friendship. Thriving intentional polyamorous tribe. Bi best. #57019 (10/21)

Rubber fetish: virgin art lies on the beach. Won't you touch me where you will? Help me break free of the bonds you applied earlier. #57001 (10/21)

PolyPagan Bi

30 year old, tattooed, pierced Wiccan, polyamorous bisexual man. My interests are dancing, science-fiction, swordplay, and books. Seeking a person of humor and imagination who loves to dance, sit in coffee shops, and who is willing to share. #57052 (11/04)

New in Town

Blonde, goateed, muscular, sexual, professional seeking sanity. If you like the outdoors, motorcycling, movies, and dancing, give me a call. #57055 (11/04)

I like Taxidermy-A Lot
27 year old fan of stuffed dead animals seeks same. Bonus points for road kill cuisine tips. #57072

S&M

Submissive Female???
Dominant DWM seeks woman for BDSM, role play and loving LTR. I am experienced, 47, 5'11", lean, fit, safe, disease-free. Novice OK. #56911

Mr. Kinky. Aim to please a woman. Foot massage, love feel, high heels, nice call. You must love your feet licked. Mr. Kinky awaits you. #57092 (11/04)

Submissive Housemate Sought

Female couple seeks a live-in housegirl who will enjoy wearing our French apron, cleaning our sunny two-bedroom house, caring for our pets, and whatever else we may need... Terms negotiable. #57059

Novice WM slave, 57, seeks dominant female, age/race unimportant. Fantasy exploration and role reversal. Willing to explore your darkest fantasies. #56998 (10/14)

Mistress wanted by inexperienced woman slave. You: very loving but firm, femme, under 40, petite, under 5'6", and articulate. Me: smart, sharp, pretty-boy butch, 28, 5'9", 135 lbs, large hazel eyes. #57042 (10/28)

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TV Mistress Claudia, 28, invites submissive females, TSs, TVs for fantasy/fulfillment. Also, live-in female slave, female dominatrix friends for fun and pleasure. #57033 (10/28)

Naughty Catholic Schoolgirl Sought

Strict male teacher, 31, dark and handsome, seeking schoolgirl in need of wisdom and discipline. Limits explored and respected. #57050 (11/04)



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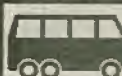
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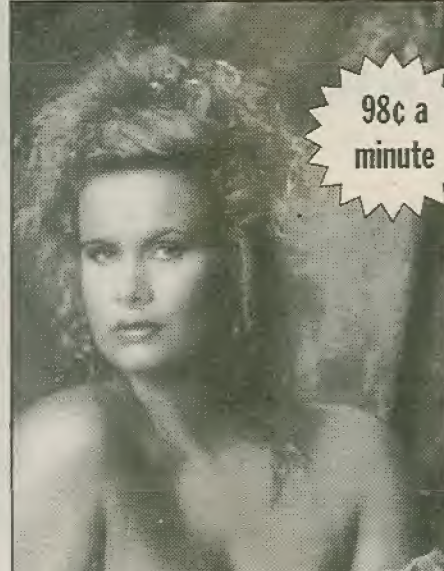


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I'm Puerto Rican & black. I'm 18 yrs. old, 5'2" tall, 115 lbs., light skinned, & have greenish, bluish, hazel eyes. I'm just on the system looking for new friends to spend some time with. If you feel this is you, you can get back to me. **Box 7776.**



My name is Katie. I'm 18 yrs. old, 5'4" tall, with long blonde hair & blue/green eyes. I enjoy going to the beach & I love to dance. I love cars & sports. I'm looking for a 20-28 yr. old man & I prefer Latinos, Asian, & Filipinos. If you're interested, then leave me a message. **Box 10987.**

I'm looking for a nice, considerate, trustworthy, caring, thoughtful man. I'm 5'10" tall, full-figured, black, & very caring. If you're interested, leave me a message. **Box 6485.**

I'm looking for a black or Puerto Rican gentleman over 6' tall. I'm a tall woman at 5'9" tall. Now back to this man, he should be physically fit, mentally successful, & someone not looking for therapy. He would be romantic in the simple sense of the word, not like flowers & candy, but more like sharing a book together, reading aloud to one another, or cooking together. If you're interested, please box me back & let's talk. **Box 5723.**

I'm a 22 yr. old, African-American female. I'm 5'5" tall, 125 lbs., slim, with a sexy figure. I'm looking for a real man who doesn't play games & can appreciate a real woman. **Box 5693.**

If you would like to meet a lady who is warm & has a big heart, then we should talk. I'm not interested in the material things you have, but will accept you for who you are. **Box 1275.**



My name is Tammy. I'm looking for a significant other, boyfriend, lover bunny, what have you. I'm 38 yrs. old, 5'2" tall, Jewish, long, curly brown hair, hazel eyes, on the chubby side, nice lady. What can I say, I have a son, cat, & goldfish. If you're interested, please box me back. **Box 7550.**

Men Seeking Women

I'm in Richmond. I'm 6'1" tall, 235 lbs., 53 yrs. old, but young at heart. I'm looking for a woman who's interesting & exciting. I'm a school teacher & I'm real & genuine. If you're interested, please get back to me. **Box 10249.**

My name is Michael. I'm a 34 yr. old, single, white male. I'm 5'11" tall, 165 lbs., with sandy blond hair & green eyes. I don't have a big agenda as to how you should be. My desires are: a general physical fitness, & somewhat of an active lifestyle. Of course those two seem to go hand in hand, don't they. As for other desires, if you're a happy person who's kind & considerate, that's all I ask. If you're interested, please box me back. **Box 9344.**

This is Brian. I'm 29 yrs. old & looking to hook up with some people who are into casual dating & hanging out. **Box 7568.**

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I would like to explore the erotic side of life with an exciting woman. I would like to be responsive, inquisitive, articulate, & enthusiastic. If you're interested, please get back to me. **Box 8021.**

My name is Mike. I'm Filipino, German, & Spanish. I'm looking for a woman who to have a good time. Leave me a message. **Box 8929.**



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My name is Paul & I'm 51 yrs. old, 6'4" tall, 195 lbs. I'm hoping there's a woman out there in the same position as I am. If your heart, soul, & body are ready to fall in love again, call me. **Box 6953.**

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